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INDEX TO VOLUME XVI.

Actual Effect of Music Upon the Imagination. Egbert Swayne.. 258
American Indian Legend in Music. William Armstrong..... 119
Answers to Correspondents 113-514
Bête Noir of the Vocalist. Doctor Edward Pynchon..... 40
Castle Square Opera Company. Karleton Hackett..... 6
Chord of the Diminished Seventh. S. N. Penfield..... 175
Christofori Redivivus. Mrs. H. H. A. Beach..... 1
Concerning Accidentals and Better Methods of Writing Them. Carl Faelten 372
EDITORIAL BRIC-A-BRAC. W. S. B. Mathews.
- Aeolian Proposition for Mr. Thomas 193
- Can Music Awaken Definite Images 292
- Castle Square Opera Company 73-291-402
- Castle Square Opera Company in English, a Continued Success 197
- Chicago Apollo Club and Its New Leader..... 85
- Chicago Orchestra: Its Finances, Its Mission and Limited Success ....
- Damrosch's Manila Te Deum Performed in Chicago..... 189
- Death of Hans Balatka 196
- Dingley, Miss, Method of Memorizing..... 492
- Great Need of Ear Training and More Careful Elementary Study 487
- Hadyn's Creation as a Modern Work..... 81
- Heinrich, Max, as Resident in Chicago..... 89
- Importance of Opera in English..... 76
- Increase in Output of Musical Essays..... 410
- Kneisel Quartet Concert 193
- Limited Nutrition Derived from Personalities in Art Talk 412
- Musical Terminology 285
- Music in Universities: Neglect of Culture Aspects..... ...
- Music Students' Club Extension..... 289
- Need of Improved Training for Piano Teachers..... 405
- Pianola for Club Use 290
- Rank of the Artist and His Mission..... 497

Eddy, Clarence, on Music at the French Exposition..... 589
Example of Bayreuth Art. Leo Geisberg..... 28
Few Prominent European Teachers of Singing, A. Perley Dunn Aldrich 169
From Bach to Beethoven. Vincent D'Indy..... 555
FRONTISPIECE.
- Grove, Sir George—May, 1899.
- Mackenzie, Sir Alexander C.—September, 1899.

Mozart at the Court of Madame Pompadour—June, 1899
Ritter, Professor F. L.—August, 1899.
Spiering Quartet—October, 1899.
Strauss, Johann—July, 1899.
Gadski, Mme. Johanna, Artist and Woman. Emma Davison Nuckols 525
Galuppi, Baldassare. Alfred Wotquenne..... 540
Harmonic Structure of Primitive Music. John Comfort Fillmore 453
"Hiawatha's Wedding Feast." E. M. Bowman..... 265
Huneker's "Mezzo Tints in Modern Music." Egbert Swayne.... 17
How to be Musical Without the Drudgery of Practice. James Sargent Smith 535
Importance of a Musical Gait in School Music. Charles I. Rice.. 394
In the Black Hills. Elizabeth Cummings..... 448
Knight of the Golden Spur, A. Lillian Morton Baugh..... 349
Lanier, Sidney, The Poet, as a Musician. Egbert Swayne..... 125
Leipsic as a Student Center. Louis Campbell-Tipton..... 437
Leon Cavello's Story. Told by Himself..... 444
Lute in France, The. M. Brenet..... 140
Mendelssohn and His Violin Concerto. J. Neff Huyette..... 179
Mozart in France. H. Buffenoir 100
Musical Instruments Mentioned by Shakespeare. Ira Gale Tompkins 132
Musical Memory: Its Importance in Education. John S. Van Cleve 563
Musical Mind Reading. Carl T. Whitmer..... 572
Musical Terminology. Doctor Henry G. Hanchett..... 237
Music in the Congressional Library. Myrta L. Mason..... ...
Music of the Wood. Poem. John Vance Cheney..... 63
Music Study in the Public Schools. Helen M. Place..... 378
MUSICAL CLUBS.
Lecture Recital by Miss Merrick..... 227
Local Composers' Concert by the Minneapolis Club..... 224
Music Students' Club Extension.....228-428-517-610
Year's Work of the Fort Wayne Morning Musical..... 509
NOTEWORTHY PERSONALITIES.
Caruthers, Miss Julia 298
Cummings, Mr. William 68
Dove-Boetti, Mme..... 597
Estey, Miss Alice 597
Gaynor, Mrs. Jessie L..... 277
Gunn, Mr. Glen Dillard 413
Hedgeland, Mr. W. F..... 70
Kimball, Mr. Conrad B..... 496
Sepilli, Mr..... 64
Origin of the Opera in France. Adolf Adam..... 388
Plea for Moderation in Musical Editing. Carl Faelten..... 431
Poems for Song Setting. William Armstrong..... 473
Public School Music: Questions and Answers. Mrs. Emma

Thomas 222-328-426
Queries About Voice and Voice Failure. Floyd S. Muckey, M. D. 307
Reveillon D'Artistes. H. Lafontaine..... 568
REVIEWS AND NOTICES.
Godowsky, Arrangements upon Chopin Studies..... 331
Godowsky, Original Compositions..... 331
Modern Music Series 515
Royal Academy of Music and Its Work. Marian Elvira Jones.. 482
Schirner, Eduard. Charlotte Teller..... 549
Some Aspects of Modern Comic Opera. Reginald de Koven.... 52
Sousa and His Mission..... 272
Story of the Boston Organ. W. Francis Gates..... 560
Symphonie Gothique by Widor. T. Carl Whitmer..... 269
Theory of Violin Playing. Eugene Gruenberg..... 184
THINGS HERE AND THERE.
American Guild of Organists..... 423
Ann Arbor Musical Festival 320
Artists' Class of the Chicago Musical College..... 216
Baylor College Orchestra 108
Cendrillon, Massenet's New Opera..... 306
Chicago Session of the New School of Methods..... 419
Cincinnati Meeting of the M. T. & A..... 301
Commencement at the American Conservatory 317
Commencement at the Chicago Conservatory 318
Commencement of the Chicago Musical College..... 316
Commencement at the Knox College Conservatory..... 318
Commencement at the Quincy Conservatory..... 320
Daly, Augustine, as a Music Student..... 314
Doctor Dykes as a Musician..... 307
Fielitz, Alexander von 104
Godowsky in the West 211
How Strauss Composed 312
Hubbard, W. L., on American Composers..... 303
Kansas City Teacher and Artist..... 210
Kneisel Quartet and Mrs. Beach in New York..... 208
Leipsic Notes by Louis Campbell-Tipton..... 91-207
Liebling's Concert 105
Linne, Madame Ragna 107
Minor Mention 108-217-322-508
Missouri Music Teachers' Association 418
Music-Hungry Missionary, A..... 499
Music in Adelphi College 307
Music in Dallas 214
Music at Lincoln University..... 319
Music Teachers' Association of New Hampshire..... 418
Music at Oberlin 505
Music in San Francisco 205
Paris Conservatory 504
Paur's Orchestra in Buffalo 419

Perabo, Mr. Ernst 506
Perosi's Views in Art..... 429
Present Season at Bayreuth 497
Raif, Oscar 414
St. Louis Amateur Society..... 97
Spiering, Theodore B., as a Conductor..... 417
Tuft's Technic and Notation by Mrs. Sadie E. Coe..... 105
Weingartner's Conducting 94
Why go Abroad to Study..... 421
Wisconsin Conservatory of Music..... 506
Wolff, Philip, on MacDowell 100
Trembling Leaves. Poem. Helena Clendennen..... 201
Unpublished Letter by Berlioz. From the Russian of V. Stassow 479
Von Lenz Alive Again. A. Jones Jorolamon..... 247
Wagner and German Aesthetics. From the French of E. Rod.. 339
Wanted, An American University. W. S. B. Mathews..... 11
Widor's Fourth, Fifth and Sixth Organ Symphonies. T. Carl Whitmer 32
Widor's Seventh and Eighth Organ Symphonies. T. Carl Whitmer 152
Women's Musical Clubs. Rose Fay Thomas..... 277

INDEX BY AUTHORS. VOLUME XVI.

Adam, Adolf. The Origin of the Opera in France..... 388
Aldrich, Perley Dunn. A Few Prominent European Teachers of Singing 169
Armstrong, William. The American Indian Legend in Music.. 119
Some Poems for Song Setting..... 473
Baugh, Lillian Morton. A Knight of the Golden Spur..... 349
Beach, Mrs. H. H. A. Christofori Redivivus..... 1
Bowman, E. M. "Hiawatha's Wedding Feast"..... 265
Brenet. The Lute in France..... 140
Buffenoir, H. Mozart in France..... 160
Cheney, John Vance. The Music of the Wood..... 63
Clendennen, Helena. Trembling Leaves..... 201
Cummings, Elizabeth. In the Black Hills..... 448
D'Indy, M. Vincent. From Bach to Beethoven..... 553
De Koven, Reginald. Some Aspects of Modern Comic Opera.. 52
Faelten, Carl. A Plea for Moderation in Musical Editing..... 431
Concerning Accidentals and Better Methods of Writing Them 372
Fillmore, John Comfort. Harmonic Structure of Primitive Music 453
Gates, W. Francis. Story of the Great Boston Organ..... 560
Geisberg, Leo. An Example of Bayreuth Art..... 28
Gruenberg, Eugene. Theory of Violin Playing..... 184
Hackett, Karleton. Castle Square Opera Company..... 6
Hanchett, Doctor Henry G. Musical Terminology..... 235
Huyette, J. Neff. Mendelssohn and His Violin Concerto..... 179
Jones, Marian Elvira. Royal Academy of Music and Its Work.. 432
Jorolamon, A. Jones. Von Lenz Alive Again..... 247
Lafontaine, H. Reveillon d'Artistes..... 568
Mason, Myrta L. Music in the Congressional Library..... ...
Mathews, W. S. B. Wanted, An American University..... 11
Editorial Bric-a-Brac.... 73-189-285-402-487-578
Muckey, Floyd S. Some Queries About Voice and Voice Failure 367
Nuckols, Emma Davison. Mme. Johanna Gadski: Artist and Woman 525
Penfield, S. M. Chord of Diminished Seventh..... 175
Place, Helen M. Music Study in the Public Schools..... 378
Pynchon, Doctor Edward. The Bete Noir of the Vocalist..... 40
Rice, Charles I. Importance of a Musical Gait in School Music. 394
Rod, E. Wagner and German Aesthetics..... 399
Smith, James Sargent. How to Be Musical Without Practice.... 535
Stassow, V. Unpublished Letter by Berlioz..... 479
Swayne, Egbert. Huneker's Mezzo Tints in Modern Music..... 47
The Poet, Sidney Lanier, and the Musician.... 125

The Actual Effect of Music Upon the Imagination 258
Teller, Charlotte. Eduoard Schirner 549
Thomas, Rose Fay. Women's Musical Clubs..... 277
Tipton, Louis Campbell. Leipsic as a Student Center..... 437
Tompkins, Ira Gale. Musical Instruments Mentioned by Shakespeare 132
Whitmer, T. Carl. Widor's Fourth, Fifth and Sixth Organ Symphonies 32
Widor's Seventh and Eighth Organ Symphonies 152
Symphonie Gothique by Widor..... 269
Van Cleve, John S. Musical Memory: Its Nature and Method... 563
Wotquenne, M. Alfred. Baldassare Galuppi..... 540

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CONTENTS

VOL. XVI. No. 1. May, 1899.

FRONTISPIECE: Portrait of Sir George Grove.

Cristofori Redivivus. By Mrs. H. H. A. Beach. - - - - - 1
The Castle Square Opera Co. By Karleton Hackett. - - - - 6
Wanted. An American Musical University. By W. S. B. Mathews. 11
James Huneker's "Mezzo-Tints in Modern Music." By Egbert Swayne. 17
An Example of Bayreuth Art. By Leo Geisberg. - - - - - 28
Widor's 4th, 5th and 6th Organ Symphonies. By C. T. Carl Whitmer. 32
The Bete Noir of the Vocalist. By Dr. Edwin Pynchon. - - - 40
Some Aspects of Modern Comic Opera. By Reginald DeKoven. - - 52
The Music of the Wood. By John Vance Cheney. - - - - - 63

NOTEWORTHY PERSONALITIES. Mr. Seppilli, 64—Mr. William F. Cummings, 68—Mr. W. F. Hedgeland, 70.

EDITORIAL BRIC-A-BRAC: Opening of the Castle Square Opera Company.—Importance of Opera in English.—No New Thing.—"Faust," "Il Trovatore."—The Chicago Apollo Club and its New Leader.—Haydn's "Creation" as a Modern Work.—Advent of the Singer, Mr. Max Heinrich, as resident in Chicago.

THINGS HERE AND THERE: Leipzig Notes, Louis Campbell Tipton, 91.—Felix Weingartner's Conducting, '94.—Bowman's Choir in Hiawatha's Wedding Feast, 95.—St. Louis Amateur Society, 97.—When Musicians Consult, 98.—Philip Wolff on MacDowell, 100.—The Organ as "She" is played on Sunday, 102. Sousa As He Is, 102.—Alexander von Fielitz, 104. Liebling's Concert, 105.—Tufts' "Technic and Notation," by Mrs. Sadie E. Coe, 105.—Song Recital, by Mme. Ragna Linne, 107.—Baylor College Orchestra, 108.—Minor Mention, 108.

ANSWERS TO CORRESPONDENTS. - - - - - - - 113

REVIEWS AND NOTICES. - - - - - - - - - 114

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SIR GEORGE GROVE.

Author of the Dictionary of Music and Musicians.

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MAY, 1899.

CRISTOFORI REDIVIVUS.

BY MRS. H. H. A. BEACH.

Within the past few weeks a new invention has been presented to the musical world, which cannot fail to create great interest, since it promises important modifications in pianoforte playing and in composition. Nearly two centuries lie between this product of 1899 and the instrument for which Bach wrote "Das wohltemperirte Clavier," yet it is to the old sweet-toned Clavichord that the inventor of to-day has turned for his inspiration.

We know nothing of the history of the Clavichord prior to the 15th century, save that it is mentioned as early as 1404 in Eberhard Cersne's "Rules of the Minnesingers." It was probably derived from the Monochord of the ancient Greeks, and according to tradition was the first stringed instrument played by means of a keyboard. Virdung, a priest of Basel, published works in 1511 and 1536 in which it was described. At that time it possessed only thirty-five keys (including all the semitones), but in the days of Bach, whose favorite instrument it was, the usual compass was of four octaves. Each key was provided at its back with a small brass wedge or "tangent" that rose to the string and set it in vibration when the key was depressed. The tone produced was most delicate and beautiful, though weak and hesitating, and was capable of tone-gradations more expressive than any which have since been obtained through the medium of a keyboard. If the key were held down the string would continue to vibrate and emit a tremulous, pulsating tone suggestive of that brought forth

on the finger-board of the violin. A peculiarly agreeable effect called "Die Bebung" was produced by the quick repetition of a note without quitting the key. At the beginning of the 19th century the Clavichord was still in general use in Germany, and Mr. Carl Engle writes that so late as in 1874 it was "frequently to be met with there in country places."

The Spinet and the Harpsichord, competitors of the Clavichord during the 17th and 18th centuries, were similar to it in construction, but their tone was produced by means of quills fastened to wooden jacks resting upon the ends of the keys; when a key was depressed the quill rose and plucked the string. The tone of both Spinet and Harpsichord was much louder and more brilliant than that of the little Clavichord, but it was incapable of any modification at the hands of the performer, one note being of the same dynamic force as another.

In 1710 or 1711 a Venetian newspaper announced the invention of a "Gravecembalo col piano e forte," an instrument in which the quills had been replaced by hammers. The inventor was a harpsichord-maker of Florence named Bartolommeo Cristofori, and at that time he had completed four instruments, for which it was claimed that the production of a weaker or stronger tone could be governed by the strength with which the player touched the key. The value of such an improvement upon the Harpsichord can easily be estimated by musicians of to-day, who are accustomed to the varying degrees of touch applicable to the modern pianoforte. Cristofori, however, was obliged to submit to much criticism from his contemporaries, owing to their lack of comprehension of the revolution in performance made possible through his many years of labor. A further invention which we owe to him is that of the "release" or "escapement" of the hammer from the string, permitting the vibration of the latter. He died in 1731 at the age of eighty, having carried the perfection of his instrument to such a point as to compel extended recognition, not only in his native country but in Germany. Two pianofortes made by him still exist in Florence. The earlier one, dated 1720, belongs to Signora Ernesta Martelli; the second, dated 1726, is in the museum of the Signori Kraus. Of this pianoforte Mr. A. J. Hipkins, one of the foremost living au-

thorities on the subject of instruments, writes that in 1878 he found it "light, prompt and agreeable in touch, with a tone not at all to be despised."

Subsequent developments in the art of piano-manufacture fill many pages of its history, and show that the skill of makers has been devoted mainly to the increase in the number of strings, the size of the instrument as well as that of its sounding-board, and the weight of its action for increase of power. The mechanical apparatus placed between the key and its hammer is much more complicated than in the earlier instruments.

The new invention to which I have alluded is the product of twenty years of labor, and bids fair to accomplish as great a benefit to the pianoforte as did those of Cristofori to the harpsichord. Mr. Morris Steinert of New Haven, whose world-renowned collection of old instruments has served as a basis for his studies and for illustration of his lectures on the evolution of the piano, offers his new instrument, the Steinertone, with the object of combining the strength and brilliancy of the pianoforte with some of those rare qualities sacrificed by the abandonment of the clavichord.

In the pianoforte as ordinarily constructed, the jack co-acts directly with the hammer, which, under the impulse communicated by the jack to the key, causes the hammer to leap freely into the air and deliver a sharp blow upon the string, after which the hammer falls back to its depressed position. The principle of construction on which the piano action is based does not permit the hammer to strike the string as the result of a soft, even pressure upon the key, but requires a blow of at least sufficient force to produce the shock necessary to cause the leaping of the hammer.

In the Steinertone a hammer lever is interposed between the hammer and the jack, which articulates loosely with the hammer on one hand and with the jack on the other. No matter how softly the key is struck, the hammer never fails to strike the string, and even a steady, uniform pressure upon the key will accomplish the same purpose. After the striking of the string by the hammer, the latter does not drop back into its normal position, but so long as the key is depressed it holds a position slightly below the string, to which it may be again

raised for repeating the stroke by another depression of the key. This permits the production of an effect in rapid repeating notes similar to the "Bebung" of the clavichord, which Beethoven sought by various means to imitate on the pianoforte of his time. As the Steinertone hammer is not sent flying into the air by the depression of its key, the performer maintains over the instrument a more perfect control than is possible over one of the ordinary type. That this is of immense advantage alike to the virtuoso and to the young student is at once apparent, as is also the exquisite adaptability of the instrument to accompaniments as well as to the most brilliant concertos with full orchestra.

The first public demonstration of the Steinertone occurred on March 14th, at a concert given by the Kneisel Quartet at Sanders' Theater, Harvard University, under the direction of Professor John K. Paine, when I played my Sonata for piano and violin with Mr. Franz Kneisel. The excellence of the instrument met with instant recognition by the musicians present, many opinions coinciding with that expressed by Mr. Howard Malcom Ticknor: "The Steinertone more than justified all expectation . . . giving fine delicacy without tinkle or thinness, force without harshness, resonance without roughness, and volume without jar or clangor." For the benefit of my professional associates who have not yet had an opportunity to examine the instrument, I will mention that, after repeated studies at its keyboard, the tone proves singularly uniform in quality from the lowest to the highest note; pure, penetrating yet sweet, and capable of almost infinite gradation from a crashing fortissimo to a whisper. It can be sustained, without help from the pedal, for a remarkable length of time, even if the key be only pressed with the lightest touch. In the most confusing of rapid passages in the bass, such as the following:

Each note is as distinct as if played slowly, softly and on the upper part of the keyboard. There is little need of the soft pedal, the surety with which the action responds to the slightest pressure, rendering the pianist independent of adventitious aid to the fingers in most delicate arpeggios, scales and trills. There is absolutely no sound of the mechanism, all clicking or rattling of the key being avoided. Much has been said of the beautiful legato which may be produced on the Steinertone, and indeed it would be difficult to imagine a more exquisite singing tone than such compositions as Chopin's D flat Nocturne or Etude with the left-hand melody (opus 25, No. 7), or the opening phrases of Mozart's Fantaisie and Sonata in C minor can call forth from this instrument. Yet there is an equal perfection in its adaptation to compositions such as Brahms' Capriccio in B minor or Scarlatti's Sonata in F minor, wherein the staccato is used throughout. In a fugue its clearness of tone and sensitiveness to touch enable the player to bring out each voice with absolute individuality. A very important endorsement of the Steinertone is the fact that the strain and fatigue incident to prolonged playing is reduced to so low a point that it can only be appreciated when contrasted with the weariness caused by even the best of pianos. That the invention has a great future cannot be doubted by any one who has become acquainted with its extraordinary capabilities, and the Cristofori of America has well earned the gratitude of composers, pianists and listeners in this latest production of his genius.

THE CASTLE SQUARE OPERA COMPANY.

BY KARLETON HACKETT.

At last we have an opera company that stands for something, that means something to the cause of music education. The successful beginning of the season of opera by the Castle Square Company is hailed by all music lovers as an event of the first importance, for their performances are upon the right basis. Opera in our native tongue by our native singers, at prices such as the mass of the people can afford to pay. These are the fundamental principles on which opera must stand if it is to mean anything to us, and on this plan the Castle Square Company was established five years ago. After a period of uninterrupted success in Boston, Philadelphia, Washington and New York, the company has finally come to Chicago.

The principles on which this company was organized are such as this magazine has advocated time out of mind, so that their reiteration may seem like the threshing of old straw. But prejudices die hard. It is only by pounding away at the same old story, in season and out, that an impression can be made and truth advanced.

Common sense tells any man, who can think, that the mass of the people will not take an interest in what they can not understand; and they are right. It is our provincialism, and what Thackeray would undoubtedly call our "snobishness," that have kept us for so long a time in bondage to the foreigner. Yet every principle of art, as well as common sense, tells us that if art is to take root, to mean anything in the daily life of the people it must be because it appeals to the people. That can only be where art speaks to them in a language they can understand and at prices they can afford to pay.

It is well enough for the dilletante who "speaks German and French a little," to rave over the manifold beauties of those languages as vehicles for the expression of poetic thought; and their peculiar fitness for song. But the great mass of the people refuse to be interested. There is in them a certain rugged sincerity that keeps them from pretending to admire

what they know they do not understand. The dilletante may delight in imported opera sung in any language but their own, and it is without question a great gratification to them when by following the libretto and listening carefully they can now and then understand a word or two. But no nation ever became "art loving" until the art spoke to the hearts of the great mass.

Opera to-day in this country is a luxury for the rich, and receives a precarious support dependent on the caprice of fashion. This condition cannot last. There is in the American people too much good sense, and too much genuine love for music. The vast sums that companies like the "Bostonians," Francis Wilson and all the rest make each year shows a desire for music that only needs an opportunity to expand in the right direction to produce great results in the musical appreciation of the people. But it must be along national lines, it must speak to the people in their own tongue. It is to supply this demand that the Castle Square Company comes to Chicago. Will the music lovers rally to its support?

There are deep-seated prejudices to be uprooted. The average American has been taught to believe that "foreign celebrities" are an essential. One would think that Annie Louise Cary, Myron W. Whitney and Clara Louise Kellogg were forgotten; or that Nordica, Eames, de Lussan and Bispham were not Americans. With such names to think of comment is unnecessary. Then the time-honored remark that German, or French, or Russian, or Choctaw are "so much more poetic," and the man whose native tongue is English can only tear his hair in speechless rage. The language of Chaucer, of Shakespeare and of Milton unsuitable for opera! There is no knowing with what tenacity these diseased modes of thought may cling to life; but go they must, and right-minded people must pound away at them until they are numbered with the other cast-offs.

But to the Castle Square Company and its performance of Faust. It was such a performance as any man might boast of. There was freshness, youth, vigor and earnestness in every scene. For once we saw a maiden enter the merry-making of the Kirmess, not a buxom matron, with the coquetry of forty-five, looking at Faust out of the corner of an experi-

enced eye. In place of the venerable ladies of the chorus, who served to remind us even in the moments of greatest beauty that man is mortal and doomed to decay, there were girls, girls with voices that produced tones gratifying to the ear. The soldiers' chorus, instead of showing how closely the upper tones of an aged tenor can resemble a steam whistle, produced such effects on the audience that it was redemanded. It was not the exploiting of one or two great "stars" on a threadbare background, but a complete whole, a performance of a great work in a spirit of artist reverence. It was a performance that means more for the appreciation of music in this country than any Grau with all his artists ever gave or ever can give; for it was something our own that speaks to our national heart and pride.

In fact it was so unexpectedly fine that the audience on the opening night could not half appreciate it. The general attitude seemed to be one of condescension, as though each one said to his neighbor, "Pray, sir, do not imagine that this is my first hearing of opera. O, no! I have heard Melba and Calvé, so you may see that I understand these matters." Had there been foreign names; had the "passionate press agent" filled the papers for weeks previous with stories of the palaces, racing stables and more racy adventures of the artists; had the season been worked up in grand opera style, and the performance not half so good, the members of our aristocracy present would have been in flutters of well-bred excitement. The American habit of not applauding anything which has not the stamp of foreign approval made the audience timorous of expressing itself. It is not that there is not enough enthusiasm in the American audience if you can once get it started, but that each one is in mortal terror lest he betray his ignorance by applauding something which he really ought not to have liked. Put him where he feels sure of his ground, at the theater, at a political meeting, and he will wax demonstrative as the best of them. But when it comes to opera his inherited provincialism makes him feel that he is out of his depth and he becomes a craven coward.

What else could be expected since all the opera he has ever heard has been sung in language he could not understand. He is in precisely the same mental condition as the country cousin

at a fashionable city dinner. He sees many strange utensils about him, and being wise in his day does not propose to touch anything until he sees how someone else uses it. So our audience does not propose to commit itself until it sees the authoritative stamp.

This comes not from any lack of capacity to appreciate music, but from lack of education, and so long as our opera seasons consisted of one or two weeks at impossible prices, the necessary education would always remain lacking. The corner stone of opera in Germany, France, Italy and Russia is popular prices. Give the people a language they can understand and prices they can pay and they will become music loving. A "musical atmosphere" is not made by a few mutual admiration societies of dilletanti, but is found where a love for music has permeated the mass.

After the audience on the opening night awoke to the fact that they were witnessing a fine performance, they concluded that it was a good one considering that it was done in English by native singers. This was as far as they dared to go. But that is not enough. It was not merely a good performance "considering," but it was on its own merits regardless of everything else a fine performance. Many a subsidized opera house in Europe will give you on most any night a much inferior performance of that same work. The audience missed the glamour and tinsel of foreign names and unknown tongues; for it is truly marvelous the power of tinsel, be it ever so tarnished.

Well, all in good time. We have been told so many times that all the great artists of the world are collected into one or two companies for our benefit that we have quite grown to believe it. It seems strange to think that some six or eight hundred opera houses in Europe manage to scrape along without the assistance of these same artists. We lured a number of them away from the Grand Opera House in Paris. Paris cheerfully said: "If you want to pay any such fool prices for these people, go ahead. We won't." Still the Paris opera continues to give performances.

Our feelings were rudely shocked by a stock company from New Orleans that came unannounced and yet gave performances with an ensemble such as we were quite unprepared for.

They aroused an enthusiasm such as the high-priced companies never have done, and they brought at least one tenor whose match we have not heard in many years. How can such things be when we have had all the artists of any worth regularly paraded for our inspection, and paid them a king's ransom just to hear them once or twice? Something is out of joint. The fact is that the whole thing has been on a totally wrong, superficial, inartistic basis, but the truth is dawning on us.

The hope of music in this country lies in the Castle Square Company and other organizations established on the same principles. No form of music can appeal to so large a part of the people as opera, but it must be people's opera. There are in this country as many fine singers, as many beautiful voices as are to be found anywhere. But to make the great artist, the great opera singer, a thorough routine is an absolute necessity. Some few who under favoring circumstances have been enabled to spend years in Europe and there learn their profession are artists second to none. The country at large, however, can never show the wealth of material that lies undeveloped within it, until that routine can be found in the home country. When every city of any size has its season of three or four months of opera in the vernacular sung by native singers, then instead of here and there a singer with a great reputation there will be a nation overflowing with them. But it must be a growth from within, not an importation of foreigners. Would our stage have produced that long line of actors whose reputation is a source of national pride, had we demanded that all our actors speak in some foreign tongue? What is true of the actor is true of the singer. It is routine that makes artists, and that routine must be found at home, must open a career to our native singers, must appeal to the great mass of the people.

The beginnings of all this are to be found in the Castle Square Company. All who have the interest of music at heart should greet the company with enthusiasm and accord it a hearty support. With them lies the development of music in America.

WANTED: AN AMERICAN MUSICAL UNIVERSITY.

BY W. S. B. MATHEWS.

There is great need in this country of what, for the sake of distinction, I will call an American Musical University, the object of which should be to select and fully train artists, composers and teachers. Under the head of artists I would include all kinds of music performers, whether with voice or any instrument; the idea being to provide them with the most advanced and thorough technical training upon their chosen instrument, and to do this in connection with accessory studies such as would make them intelligent, and, it would be hoped, enthusiastic musical scholars. An artist is a performer who is able to interpret the musically beautiful in a way to commend it to listeners; in other words, a performer who rises above the technics of his business and becomes an enthusiastic musical disciple.

The training for an artist, therefore, would necessarily take a much wider range than is now provided in almost any musical school in the world. In the first place, of course, any one intending to become an artist ought to study at least two instruments, in order to get a certain amount of perspective and breadth of view. A pianist, for instance, would be much better for a certain amount of experience upon the violin or the organ; a violinist should know the piano; a singer should know the piano, and so on.

Every artist also would have to be trained as a composer. He would have to know the technics of musical discourse, the art of musical invention and development and the manner of presenting musical ideas according to the instrument or combination of instruments through which he proposed to make the idea known. There would be thorough training in harmony, counterpoint, and all the accessory branches of higher musical composition.

Moreover, since an artist is also to be a musical scholar, he has to understand musical history, and particularly the history and literature of his own province; not only to know the

works, but to have acquired a reliable musical taste and to understand the particular forms of melody presented by the different styles of composition for his instrument, and this in addition to a good understanding of music in general.

The training for the composer who expects to make this his main business would be the same as the foregoing very much intensified, but the composer also would need to study several instruments in order to develop judgment with regard to tone qualities and effective manners of combining them. Still more than the artist, the composer ought to know the literature of music and to have studied the master-works in music until he has arrived at a mature understanding of the technic they display and the aspects of the beautiful they represent.

The third specification in the foregoing list, the preparation of teachers, would naturally awaken certain questions in the mind of the reader, since it is evident that all our existing music schools turn out teachers by the score and by the hundred. To this there is only one sufficient answer, and, as it is very important, I put it in a separate paragraph.

Do they?

If I should be so distinguished as to be followed to this point by the head of any one of twenty musical institutions in this country, I can distinctly see the placid smile and the sentiment "He means me" shining out. But I do not mean any existing school, all of which fall very far short of filling an ideal such as this. Observe the specifications above. We begin our training of artists, composers and teachers by selecting them; that is to say, it is proposed in this school, instead of trusting chance to send the requisite number of candidates for matriculation with the money for the term in advance, it admits only after examination, said examination having for its object to determine not only the question of a certain amount of elementary training, but still more the question of original talent, natural gifts. If I were to found such a school as this and endow it with the necessary capital, or if I were advising the liberal gentleman who will do it later, I should say that every student admitted should give evidence of original talent. He should be required to present original work. There should be also in the playing of this embryo artist that

magic something which commands attention and makes it a pleasure to listen. If a composer, that attractive something which finds hearers. If a teacher, that subtle art of authority which gives one individual authority even from boyhood, while another, who perhaps knows forty times more, goes through life unhonored and unsung.

In order to quell any possible heart burnings on the part of our existing conservatories of music and musical departments in universities, the following defects may be pointed out in their case as standing in the way of their fulfilling any such office as I have here proposed. The universities, one and all, in so far as they have musical departments, have a one-man department, or, at most, two men; whereas the scheme I propose would require at least ten full professors and as many more of subordinate grade, even in the earlier years of the school. Moreover, there is no university which has a standard of admission for its musical students, or, if there is a standard, it is so low as to be practically no standard. I do not deny that undergraduates in several of the leading universities can study musical history or composition and receive credit for it towards their academic degrees; but this is not what I mean for our university to do. We propose to turn out masters, not simply well qualified students.

The same is true of our conservatories of music as of the colleges, all of them are open to students of every grade, almost always without examination, generally with very imperfect qualifications; and once admitted, a student, unless supplied with a good deal of money, gets little or no individual attention from the one or two artists connected with the school. I have no doubt at all that we have twenty conservatories in this country who furnish excellent instruction in almost any branch of music desired; but that we have twenty universities, or even two, in the habit of turning out artists or composers, or even thoroughly qualified teachers, is a proposition so absurd as not to need any contradiction. It is well known that they do nothing of the sort, simply for the reason that the standard of graduation is adjusted to satisfy the demand, which is for what might be called an "amateur graduation," and not at all the severe course such as would be required for these higher qualifications I am speaking of. Take the

graduate standard of our best conservatories as a starting point, what I am asking for would be a post-graduate musical course, a university course, properly so called, pursued by specially selected individuals with certain serious objects, for a period of at least three years.

Such a school could not be supported by the tuition fees of the students, because this would restrict its patronage to the wealthy. If a student in the higher art of music is to have these many-sided advantages I have described above, it means much individual attention from rarely qualified masters, and this, in the nature of the case, is expensive. The musical university would not, therefore, stand to the public in a relation like that of the medical colleges to their clientele. A doctor takes his course in a medical college as a preparatory training for the means of gaining a livelihood. A sum of money is devoted to this purpose, which remains fixed capital; this, if the young doctor has talent, he turns over very soon to his advantage. It is uncertain whether a like commercial success can be expected for the graduates of a musical university such as I have mentioned. Under ordinary conditions a properly talented student should be able to complete a course of this kind by the time he is twenty-five years of age. If he enters upon a career as artist it would still be from five to seven years before he would begin to reap his reward. If he comes out a composer it will probably be fifteen or twenty years before he will begin to derive much money from his writings. It would be the teacher only who might expect to come almost immediately into a remunerative business.

The ideal of a school of this kind is not unlike that of the Conservatory of Paris, where the government pays the bills, and students are admitted only after very rigorous examinations, in which a large number of professors take part. The object of the conservatory at Paris is to find out and train artists and composers. The young singer who takes first prize at his graduation is immediately engaged at the Grand Opera or the Opera Comique at a liberal salary. The young composer who stands first takes the prize of Rome, and thereupon has a traveling scholarship for three years. All of the good composers in France have had these prizes of Rome. Those who take the second prizes in these contests have still

attained a distinction, which entitles them to professional recognition, almost always of a remunerative kind. As for the remainder, the institution has put its seal upon them, and they have their own way to make in the world. The Conservatory of Paris is peculiar in this respect. The professorships are held in high honor, and are eagerly sought by the best musical artists. A professor receives no more than eighteen hundred francs a year, that is to say, about three hundred and fifty dollars. For this he is obliged to teach about four hours a week at the conservatory. The position is one of distinction and honor, and the importance it gives him increases his value in his private practice.

The Royal Academy of Music in London is practically supported by the fees from pupils, or nearly so. The professors there, even the most distinguished, receive only ten shillings an hour for their time, and they are at liberty to give as many hours as they like, provided there are pupils desiring lessons from them. This practice, which is much the same as that of the American conservatories, has a tendency to break up the solidarity of the teaching tradition, and reduce the study to a series of private lessons by different masters. The instruction, however, both in London and Paris, is given in classes entirely, I think.

In order to carry out the ideals proposed in the beginning of this article, our musical university would have to present a variety of advantages such as are not at present found in any musical school in the world in complete form. For example, all kinds of performers would have to hear the very best models of art in their several lines, and hear it frequently; hear it often enough, in fact, to imbibe something of the spirit of high art; they would also have to be trained in the technics of public performance. A singer or player has to be able not alone to feel great works, but to reproduce them in the presence of hearers; so also would the composer. He has to exercise himself continually in different forms of composition according to the judgment of his masters, and to some extent according to his own inspiration. The best of these things, after passing the approval of a jury of professors, should be properly performed in the hearing of the school, no matter how elaborate the composition might be. There would have

to be, therefore, a combined choir, an orchestra at least, and a good director; but the solo artists might perhaps be taken from the most advanced students of the school.

Of orchestras again there would be two, one composed of the professors and alumni, who would give a succession of symphony concerts during the season under the best leader connected with the school; the second, an orchestra composed of students, and this latter would be the convenient means of trying over the new productions, although the principal object of the students' orchestra would be to gain experience in ensemble work and familiarity with master-works.

I should also desire to have a complete stage where operas could be given, standard operas from the old repertoire for the training of young artists and also for the benefit of the musical students. New works would also here be presented with all the care proper to an adequate production. Naturally the question of spectacle and splendid costume would have to be taken in a somewhat easy way, without too much insistence.

A school of this kind could properly charge a reasonable fee for tuition, such as that now commonly charged in the best universities; and these fees would aid materially in defraying the expenses of the school, but they would not nearly be sufficient; for this reason a musical university of this kind would only be possible by the aid of a large endowment, and a location in a large city, where alone an adequate force of living masters could be brought together and maintained in comfort. It is a question, therefore, of Boston, New York or Chicago.

This is not a chimera. A comparatively small endowment would meet the necessary demands. The clientele of such a school, if the standard of admission were kept sufficiently high, would rarely exceed one hundred or one hundred and fifty students, perhaps after two or three years two hundred and fifty students; but if administered in a purely impartial manner and in a spirit of high art, it would be a leaven of incalculable value in American musical life. It would establish standards, very greatly strengthen the individual ideals of the existing conservatories, and might be expected to result in the occasional discovery of talents of a high order, and so at length the long sought for quantity, an American school of music.

JAMES HUNEKER'S "MEZZOTINTS IN MODERN MUSIC."

BY EGBERT SWAYNE.

I have just been reading James Huneker's "Mezzotints in Modern Music," an elegantly printed volume of three hundred and eighteen pages, from the Scribner press. The book contains seven essays, with the following subjects: The Music of the Future, A Modern Music Lord, Richard Strauss and Nietzsche, The Greater Chopin, A Liszt Etude, The Royal Road to Parnassus, A Note on Richard Wagner. In the present paper I wish to concern myself almost entirely with the first, which, curiously enough, while bearing the title "The Music of the Future" is in reality a running discussion of the entire list of Brahms' instrumental compositions. The essay is somewhat extended, occupying in the book no less than eighty pages, and it constitutes what previously did not exist in the English language—a summarized treatment of the entire work of Brahms for students of instrumental music.

Mr. James Huneker, as the readers of MUSIC no doubt know, is the genial "Raconteur" of the "Musical Courier," an Irishman by stock, a man of large physique, large ideas and large imagination, one of the genial, ever-fertile writers, somewhat after the style of Christopher North of the old days in Blackwood. Moreover, when Mr. Huneker writes of instrumental music he writes of something he understands. A capable pianist himself, a teacher of the instrument and an indefatigable student, he is also a near friend of that great master, Mr. Rafael Joseffy, and no doubt, like other intimate friends of great virtuosi, is able to avail himself of friendly hints when it is a question of unusual and reputedly impossible effects in a composer—on the whole, one of the most remarkable men now engaged in writing upon musical subjects.

In the title of this first essay, "The Music of the Future," I have a tacit confession of faith, since the title itself can only be satisfied by the theory that Brahms' music is destined

to occupy a similar place in the estimation of the music lover of the future to that which the music of Beethoven occupied in the love of the generation before this, and ostensibly still holds, although it is no secret to those who watch the currents of musical appreciation that the much vaunted love for the music of Beethoven has lost something of the sincerity of its faith. While the conventional piano recital continues to

MR. JAMES HUNEKER.

give us an inevitable Beethoven sonata, neither the selection nor the manner of playing indicate any very deep love for or appreciation of the great Vienna master. And in the orchestra programs almost the same thing holds. Our veneration for Beethoven is confined more or less to two or three of the most pronounced of the symphonies. As to the piano concertos, it has already been pointed out in your pages that they have practically disappeared from the stage.

It is a comfort to find how sincere a lover of Brahms this

lew York music writer is. In the beginning he makes a ɔntrast between Brahms and Wagner in the following terms: Wagner was a great fresco painter, handling his brush with ırious energy, magnificence and dramatic intensity. Beside s vast, his tremendous scenery, the music of Brahms is all ·own, all gray, all darkness, and often small. It is not im-ɔsing in the operatic sense, and it reaches results in a vast, ɔw, even cold-blooded manner, compared with the reckless ıste of Richard of the Footlights. One is all showy exter-ılization, a seeker-after immediate and sensuous effects; the her, one of those reserved, self-contained men who feel ·eply and watch and wait. In a word, Wagner is a com-ıser for the theater, with all that the theater implies, and ught to divert—and nearly succeeded—the tide of music to theatrical channels."

"Brahms is for the concert room, a symphonist, a song ·iter, and, above all, a German. I wish to emphasize this ınt of nationality. Wagner was a Celt, with a dash of the ·iental in his blood, and he bubbled and foamed over with ımal power, but it was not the reticent, grave power of the ·uton, who, as Amiel puts it, gathers fuel for the pile and ows the French to kindle it. Whether it was Wagner's rly residence in Paris, or perhaps some determining pre-tal influence, he surely had a vivacity, an esprit, imagina-n and a grace denied to most of his countrymen, Heine ccpted. You may look for these qualities in Brahms, but ·y are rarely encountered. Sobriety, earnestness, an in-ısity that is like the blow of a steam hammer, and a rich, orming spirit are present, and undoubted temperament o; but, as there are temperaments and temperaments, so : temperament of Brahms differs from the temperament of ıgner, the temperament of Chopin and the temperament of ·zt. There is a remoteness, a sense of distance in his music, t only long pursued study partially dissipates. He is a lly friend at first, but the clasp of the hand is true, if it is : always charmful. I find the same difficulty in Beethoven, Ibsen, in Gustave Flaubert, and sometimes in Browning, : never in Schumann and never in Schubert. As Emerson l of Walt Whitman, there must have been a 'long fore-ınd somewhere' to the man, and that foreground is never olly traversed with Brahms."

"You will ask me what there is then so fascinating in this austere, self-centered man, whose music at first hearing suggests both a latter-day Bach and a latter-day Beethoven?"

"The answer is simply this: Brahms is a profound thinker; his chilliness is in manner, not matter; he is a thinker, but he also feels sincerely deeply, and maybe, as Ehlert says, feels with his head and thinks with his heart. He is hardly likely to become popular in this generation, yet he is a very great artist and a great composer. Von Bulow was enjoying a little of his perverse humor when he spoke of the three B's. Brahms is not knee-high to Bach or Beethoven, yet he is their direct descendant, is of their classic lineage, although a belated romanticist, and the only man we see fit to mention after the two kings of the tone art.

"This does not mean that Schumann, Berlioz, Tschaikowsky, Liszt, Wagner and the rest are not as great, or even greater; but simply that certain immutable and ineluctable laws of art are understood by Brahms, who prefers to widen in his own fashion the beaten path, rather than conquer new ones."

I am not sure that I agree with Mr. Huneker's verdict above, that Brahms is not knee-high to Bach or Beethoven. This is one of those difficult questions which no fellow in the immediate present can find out; we are too near the time of Brahms. It is much the same as when one is traveling in Switzerland. A very imposing mountain near at hand turns out to be an insignificant peak of some ten or eleven thousand feet, while a very modest and round-looking mountain in the distance, appearing not nearly so high as the one in the foreground, proves to be one of the great monarchs of the Alps, possibly fifty miles away, towering far above all others in its vicinity. The reverse of this is also true. When you are absolutely climbing a particular mountain you can form little or no idea of its figure or appearance. You are too near to it. Something like this may be the case with Brahms, and posterity may assign him a higher rank than we of the present are willing to do.

Note the hearty manner in which Mr. Huneker comments upon the first sonata of Brahms, his Opus 1 in C major, which was played to Schumann with such famous results:

It is a sterling work, clearly, forcibly presented, the key-note
the opening movement being virile determination. Here
as a young giant who delighted in wrestling with his mate-
al, who enjoyed its very manipulation. You can see the big
uscles in his broad back bulge out to the bursting point, for
e task he had set himself was no facile one. Nurtured on
ach and Beethoven, the new music-maker started out full of
e ideals of these two masters, and you are not surprised
the strong and strange resemblance to Beethoven's op. 106,
e Hammer-Klavier sonata in B flat. This resemblance is
ore than rhythmic, but it stops after the enunciation of the
st subject, for following a subsidiary the lyric theme is
rely Brahms', while the working-out section, which begins
th the use of the second theme, is simply extraordinary for
beginner. It reveals all the devices of counterpoint used in
freest fashion, and doubtless led Schumann to class the
mposer as a romanticist, for learning never moved about
h such airy fantasy. Doubtless, too, Schumann's mono-
onic sins rose before him in the presence of this genial
yphony. Just compare the Abegg variations with the slow
vement of this sonata and you may realize the superior edu-
ional advantages enjoyed by Brahms."

Or, take this about the ballades: "The ballades, four in
nber, are labeled op. 10. The first in D minor has the
rative quality imperatively demanded by the form, but
hms has his own notions about the time beat, and so we
l the first two in common time instead of the usual triple
asure. Thus there is a gain in dignity and stateliness. The
ninor ballade is rather a lugubrious work divided into an
ante and allegro. The empty fifth harmony in the bass,
slow progression in the treble, gives the theme a mournful
Gaelic character. In runic tones the tales of Berder's
ttish ballade, Edward, is told, and the dead hero home to
love is brought. The section in D, with its triplets, gives
some surcease from the gloom, although there is a pecul-
r hollow effect in the triplet imitation in the bass. This
ade is almost sinister in coloring and touches of Brahms'
y are present. It is not a piece for joyous, festive cele-
ions, but is, nevertheless, finely felt, finely wrought
ic."

"The next one in D is almost popular and is very lovely and original. The theme, so gentle, so winning, so heartfelt, is sung in octaves, and although the intervals are not favorable for a legato, yet a perfect legato is demanded. The first passage of this ballade must needs loosen the obdurate heart strings of a Finck. The second theme in B minor is in strong contrast rhythmically, in content being stern and imperious. I confess the molto staccato leggiero is a bit of Brahms that always puzzles me. I find analogies in Beethoven, in those mysterious pianissimi in his symphonies and concertos, where the soul is almost freed from the earthly vesture and for a moment hovers about in the twilight of uncertain tonalities and rhythms. Brahms, as Ehlert says, has this gift of catching and imprisoning moods that for want of a better name we call spiritual. The awe, the awful mystery of the life in us, the life about us, is felt by Beethoven and Brahms and marvelously expressed by them. The reappearance, to give an example of what I mean, of the theme of the scherzo in the last movement of Beethoven's fifth symphony, has just such a ghostly effect. Later on I shall quote other instances in Brahms. In the D major ballade the return to the first idea and in the luscious key of B is charming, and the piece ends in soft aeolian harmonies. This ballade is a masterpiece in miniature.

"The third ballade in B minor is in the nature of an intermezzo. The open fifths in the bass give the piece an ironic tinge, and the figure of the opening recalls immediately to the student a similar one in the E flat minor scherzo. Indeed, to push the simile further, this intermezzo might be almost taken for a sarcastic, an ironic commentary upon the earlier composition. In six-eight time, it is a swinging allegro, and the ethereal hush of the second part is an excellent foil. The fourth ballade in B commends itself to the pianist of moderate ability, for it is not difficult and is very cantabile. Simplicity of idea and treatment is maintained throughout. The middle section is full of intimate feeling and poetic murmurings. It requires a beautiful touch and a mastery of the pedals. These four ballads should be on the piano of every aspiring artist. They are able illustrations of what Brahms can do in small, concise forms. They must not be compared to the more ex-

ended form and more florid content of the Chopin ballades, hich are in the main unapproachable. With Brahms there s no suspicion of a set piece; in Chopin the virtuoso often aces us. It is, after all, the German and the Pole, and rther commentary would be superfluous."

Or, take this on the Handel variations: "When, however, e take up op. 24, variations and fugue on a theme by Handel, e begin to sense the extraordinary fertility of Brahms. The eme itself, in B flat, is a square-toed aria, and what Brahms oes with it is most entertaining, ingenious and musicianly. rom the very first variation, surely full of humor, we get a ew of the possibilities of the variation form. I am not sure ut that these variations are more ingenuous, less sophisti-ated, and contain less of the etude than the Paganini varia-ons. As they are occasionally played I shall not go into de-iled description of the difficulties, except to say that the ntire twenty-five are alive with musical invention and a cer-in genial feeling, a geniality that eminently suits the ruddy-eeked tune of Handel. There is the fifth variation in B flat inor, there is the fourth with its bass and treble dialogue, e fourteenth in double sixths, and the energetic attack of the neteenth are all noteworthy."

"The fugue is a capital specimen of close treatment, yet in irit very free. I do not begin to find it as dry as certain of e Beethoven fugues, and it is devilishly tricky.

"The variations on the Paganini theme in A minor are nkly studies, but transcendental studies, only fit to be men-ned in company with Liszt's. Apparently the top-notch of rtuosity had been reached and there remained nothing for ahms to do but let an astonishingly fantastic imagination se and play pranks that would have caused Schumann to out with admiration. The very first variation is a subtle mpliment to Schumann's toccata, and the second, with the ths in the left hand, is very trying for players with short-eadthed fingers. In the third we get rolling rhythms that cite more than they lull. In the fourth Brahms asks too uch of mortal man with a top trill on a chord, the left hand mbolling over the impossible. Then follow some octave dies the reverse of easy, especially the ninth in chords. e eleventh is a veritable toccata; the thirteenth, one of the

most brilliant and popular of the set. The fourteenth is terrible, exacting and long, for it closes the set. Brahms, to use a faded figure of speech, piles Pelion upon Ossa in the coda.

"The second book starts in with a tremendous and exciting study in double notes, and the sudden muscular contractions and expansions caused by alternations of double thirds and octaves is exhausting to anyone but a virtuoso. The tenth variation, marked Feroce, energico, exhibits skillful use of arpeggio forms, and the eleventh variation is simply baffling. In the next one we get a breathing spell, one of those green melodic oases in which Brahms proves to you how easy it is for a great, strong soul to be gentle and tender."

Or this again about the Paganini Variations: "It seems to me that the piece de resistance of the Brahms piano music is the Paganini Variations; those famous, awesome, o'ertoppling, huge, fantastic, gargoylean variations erected, planned and superimposed by Brahms upon a characteristic theme of Paganini.

"Brahms and Paganini! Was ever so strange a couple in harness? Caliban and Ariel, Jove and Puck. The stolid German, the vibratile Italian! Yet Fantasy wins, even if brewed in a homely Teutonic kettle. Brahms has taken the little motif—a true fiddle motif—of Paganini, and tossed it ball-wise in the air, and while it spiral spins and bathes in the blue he cogitates, and his thought is marvelously fine-spun. Webs of gold and diamond spiders and the great round sun splashing about, and then deep diving into the bowels of the firmament and growlings and subterrene rumblings, and all the while poor maigre Paganini, a mere palimpsest for the terrible old man of Hamburg, from whose pipe wreathed musical smoky metaphysics, and whose eyes are fixed on the Kantean categories.

"These diabolical variations, the last word in the technical literature of the piano, are also vast spiritual problems. To play them requires fingers of steel, a heart of burning lava and the courage of a lion. You see, these variations are an obsession with me."

This is the way he speaks of the rhapsody in G minor: "But the second in G minor is magnificent; more ballade-like than rhapsodic, yet a distinct narrative and one about which I

ove to drape all manner of subjective imaginings. The bold
nodulation of the theme, its swiftness, fervor and power are
ery fascinating. I love to think of my favorite, Browning's
Childe Roland to the Dark Tower came. With what mastery
nd economy of means are not the most dramatic effects com-
assed! Begin with the chord in E minor so rapidly trans-
ated into G minor, and thence onward. You can fairly revel
1 the exhibition of tragic force, in the free, firm, bold hand-
ng of a subject stripped of all musical verbiage and reduced
) its lowest mathematical term. The working out is famous
1 its intensity, in its grip; never for a moment is the theme
)st, never for a moment is subsidiary material introduced.
'here is no padding, and the great, gaunt skeleton of the
:ructure would be exposed if it were not for the rush, the
)lor, the dynamic density of the mass. A wonderful, glorious,
racing tone-picture in which Brahms, the philosopher, burns
ıe boats of his old age and becomes for the time a youthful
aust in search of a sensation. A hurricane of emotion that
barely stilled at the end, this rhapsody reminds me of the
ardic recital of some old border ballad. In it there is a trag-
ly and the cry of bruised hearts; in it there is fierce action,
ıffocating passion and a letting loose of the elements of the
)ul. It is an epic for the keyboard, and before its cryptic
nes we shudder and are amazed."

Later on, speaking of opus 119 of Brahms, which are prac-
:ally the last pieces for piano which this master ever com-
)sed, he quotes an interesting paragraph from Mr. Max
ogrich: "As the pianist cannot possibly play all twenty
eces in one concert, he must perforce undertake the pain-
l task of selection. Every concert player knows that he can
:ver win over his audience to sympathy, unless himself in
llest sympathy with the compositions which he performs.
e will therefore play op. 116 through, and find in the very
st number (capriccio) an exquisite and highly effective
ece, teeming with trying octave passages. If he will, he can
fficiently exhibit his technic—and his muscular fortitude—
this number. No. 2 (intermezzo) and No. 3 (capriccio)
ll strike him as less effective. But in No. 4 (intermezzo)
will discover a gem of the first water, an adagio enchanting
its wondrous sonority—a study in tone. The two next fol-

lowing intermezzi, again, will afford less complete gratification by reason of their overcharged seriousness, also the capriccio, conceived somewhat in the spirit of a study, and forming the close of op. 116. Quickly taking up op. 117 (three intermezzi), the player opens it at No. 1, a slumber song, but one excelling, in depth of feeling, delicacy and absorbedness of mood, anything ever produced in this class of poetry, Schumann's Traumerei excepted. It was penned by a king, and only a king should play it to lull to slumber a royal babe.

"Would anyone be moved to tears by pure music, let him listen to the two succeeding intermezzi, especially the last, which is fitted to bring sentimental souls to the verge of despair. Brahms must have experienced much evil in his life! Finally, our growingly enthusiastic pianist reaches op. 118 and op. 119. And now he cannot tear himself away from the piano. No further thought of concert or audience disturbs him now; nor can he devote a thought to careful selection. * * * Since the days of the Fantasiestuecke, the Kinderscenen, the Kreisleriana and the Novelletten—that is, since more than half a century—the entire range of piano literature has had nothing to show which could be even remotely compared in intellectual import with these twenty pieces by Brahms."

These extracts give us a very favorable idea of the range and scope of this interesting study of the music of Brahms, which was already given to the world in less finished form in his department in the "Musical Courier" some two years ago. Mr. Huneker rightly recognizes the thoroughly musical quality of Brahms and the need of a masterly technic in reproducing his works; and for students who have already made certain attainments upon the piano and are somewhat familiar with the principal works of Beethoven, Chopin and Schumann, there is, in fact, no other thing so available for study as many of the pieces of Brahms. Mr. Huneker's book, therefore, will serve an immediate, practical purpose as a convenient hand book for reference and suggestion. That the student will in all cases agree with his verdicts is quite unlikely, but the valuable thing in writing about music is not the formulating of final conclusions in regard to a composer so much as a suggestive treatment, calculated to awaken the interest

and lead to further study, because in music there are no final conclusions. Everything is passing and tentative. All our music loves come and go with the changes of psychological standpoint, and in the nature of the case a many-sided master like Brahms will be written about in a great variety of ways by sincere admirers and disciples. At present, however, nothing better can be recommended to the student than this essay of Mr. Huneker.

AN EXAMPLE OF BAYREUTH ART.

BY LEO GEISBERG.

The management of the Metropolitan Opera House of New York has given us in the season just closed Richard Wagner's "Ring of Nibelung"—"without cuts," and "as nearly as possible" approaching the standard of Bayreuth. The last remark of the prospectus showed striking courage and self-reliance, while at the same time it alluded with admirable tact to the exceptional position of Bayreuth, where the extraordinary woman who has assumed the heritage of the master is doing a work that can never be sufficiently appreciated.

The incalculable caprice of fate would have it that scarcely arrived in the "New World," I was to experience what circumstances would not favor me with in the cradle and true home of Wagnerian art, in Bayreuth, the impersonation of Wotan as the Hero of the great Tragedy of Will. It was an event; it meant for me the fulfillment of a long-cherished wish. For the history of Bayreuth has many a sad chapter, when the "ideal" impersonations of the characters of Wagner's dramas are touched upon. No matter how convinced those who have grasped the poetical meaning and depth of Wagner's works may be of the fact that Bayreuth alone can boast of all conditions that may prepare the way for a new growth of the musical drama from "within out," yet they can not deny being painfully conscious of the fact that even there it was possible only in a few exceptional cases to find performers for the characters of the Wagnerian drama, who through the medium of a true art and their devotion for it have been capable of representing them, mathematically speaking, without a "remainder"; and even where a certain enthusiasm replaced the lack of genuine re-creative power this was found to exist only in a certain degree, limited by personal vanity.

The principal aim of the management of the Bayreuth festival performances has been to engage for and educate in Bayreuth young artists, if possible uncorrupted by the mechanical routine and the virtuoso habits inseparable in reper-

toire establishments; people that would approach their task with a fresh capacity for conception. To create this foundation for the new art became a vital question for the school for style which had been established in Bayreuth in a modified form from what it was originally to be. It is natural that in the pursuit of this purely ideal aim, in spite of all artistic circumspection exercised in the selection of the material, experiments were ventured upon which turned out unsatisfactory results. Nowhere is one more conscious of this than in Bayreuth itself. It is of no use to engage for Bayreuth so-called strong and independent individualities, theatrical celebrities, famous stars, who are so little willing to give up some of their independence, or rather self-vanity, that they would rather force it upon the work. Bayreuth has had such experiences. But it is the idea in Bayreuth, unlike other operatic enterprises, to give the "drama of Wagner," therefore the management of the festival performances must consistently and strictly insist upon it that the drama will not be distorted by any alien traits. This danger, as has often been seen, arises whenever famous "individualities" with the arrogant habits which audiences have fostered in them, attempt to take part in the performances, because they lack the ability unconditionally to serve the idea of the work. Their individuality is stronger than their insight, their love for themselves is greater than their love for the work—and of that general work of art, of which Wagner thought when he created his works, they have no idea. It would be different if they were inspired by the unquestioning devotion of a Schnorr von Carolsfeld. But the genius of self-sacrifice in the service of genius, where can it be found? This is one of the saddest chapters in the history of Bayreuth.

But thanks to Providence, when after a pause of twenty years, preparations were made for the performance of "the Ring" and efforts were concentrated upon finding a personality to whom could be entrusted Wotan, the central figure in the tragedy of will, this personality was found, and the experiment in this case was marvelously successful.

It is significant that Anton van Rooy comes from the Netherlands. For in the people of that country, which was also the home of the forefathers of the creator of the "Eroica," is

found that union of sublime transcendental soul-transport with the primitive strength of a world-conquering divine humor-delicacy of emotion and strong life-desire, akin to the "stormy will" which is expressed in Wotan, these nether-German and Saxon characteristics. It was natural that from this race was to come the personality which most happily combined the qualities and gifts which were adapted to a characteristic embodiment of Wotan. There is a number of Wotan-moments which one cannot imagine as finding expression through the medium of an individual not of that race, being founded upon the deep and strong "innerliness" which is a leading trait of the character, and belongs also to the racial characteristics. Never have I heard such tones of expression for a mystical, subtle soul event as in this Wotan, and that is the peculiar charm of this embodiment of the most powerful character which has been drawn since Faust, that everything seems the expression of deepest "innerliness" of a great world-embracing soul-occurrence; the most intense outbreaks of wrath, rising from the very foundations of the will, dull despair, and the most delicate, love-thrilled notes of fatherly affection for the race of his desire, all this appears with the spontaneousness of an elementary emotion. That Wotan is every inch a God, or rather a superhuman human being. From the very first words, whispered in dream "man's honor, eternal power" to the firm, joyful self-conquest "not for the gods' end I worry, since I will it"—the "master overtowering mentally and intellectually all living beings, he whose spear all obey."

It is admirable with what clearness and consistency this young performer—for Rooy is only twenty-eight—reveals to us the Wotan of Wagner in expression and gesture. In this artist Bayreuth has reached what can be accomplished only in the rarest cases, because such unusually happy coincidences are so exceptional: perfect intellectual mastery of the subject and the means of expression, and the faculty of psychological insight, which enables one to reproduce from within outward, enforced by a noble devotion to the cause of Bayreuth art.

Friedrichs—the Alberich of Bayreuth—and Anton van Rooy are true exponents of the dramatic side of Wagner's art and the style which he created. In those two artists lives

omething of Schnorr, the first champion and exponent of the rt of Wagner. Among the numerous little traits by which an Rooy has thrown light upon the figure of Wotan, that reatest hero of poetry which has been created since Faust, few must be mentioned. Thus in the "Walküre," second ct, when in the scene with Fricka, involving the blessing of ve upon the union of Sigmund and Sieglinde, he throws ack his head and his face is suffused with the glow of ecstasy; hen in the "Siegfried," third act, in the scene with Mime, hen he asks him which is the race whom Wotan injured, ut turns his face away when he adds "and yet was dearest him." Also at the end of the "Walküre," when he announces to her the punishment of becoming the wife of him ho should awaken her, van Rooy bends closely down to runnhilde and sings in a whisper, yet with an impressive mphasis and an expression of horror at the thought—a conception of the deep significance of the judgment passed upon er, which is admirable in its delicate suggestion and establishes a more tender intimacy between father and daughter. nd lastly the overwhelming pathos, with which he utters the ords to Hunding "Go, kneel to Fricka!" a whole world of ivine wrath and scorn being expressed in them. It is the ementary side of Wotan's nature, his mythical impersonaon of the old idea of storm-god and wild huntsman, that van ooy brings forward. It is this conception that elucidates any points in the character otherwise obscure.

A friend of the Wagner family, Mr. H. S. Chamberlain, says at Wagner had been urged to call his work "Wotan," and id seriously considered this suggestion. For Wotan, says hamberlain, is the center not only of the internal plot, but so of the external, and in him are most perfectly revealed the ost powerful passions.

It is van Rooy who first gave us this Wotan—and it is only Bayreuth where this creation could be brought forth. To aw the attention to this appearance as such a one which has ganical grown out of the peculiar Bayreuth art and which inseparable of it, this was the merit of the present.

WIDOR'S 4TH, 5TH AND 6TH ORGAN SYMPHONIES.

BY T. CARL WHITMER.

SYMPHONY IV.

Toccata. I.

Like all toccatas should be, it is a "sounding-piece"; that is, it sounds better than it is. There are some few points of originality in the treatment, but beyond those almost any antique could have written it. The name should be "Prelude in the Old Style." The divisions are regularly marked, the trills and mordents are at the "proper place" and the hands interchange à la mode. But the harmonic relations are somewhat unusual on page 108, and the return of the main theme is covered with a cloak of some weight and modernity. (See page 108, brace 5, measure 3.)

Fugue. II.

(For general information on fugues see anybody from Cherubini to Prout.)

Andante Cantabile. III.

The fugal toad-spectre preceding has shown and made possible (perhaps) this jewel. The cadences of the main theme are tonic, excepting one on page 114, brace 3, measure 5. The little intermediate portion (found page 115, braces 1 and 2, also page 116) is like an interlude played during the progress of some hymn. In fact this movement is a hymn without words.

The heightening of the figuration (page 115, brace 3) is not original but very effective. But that on page 116, brace 5 (et seq.) is original and simply lovely. He uses this method in Sym. VIII., in the second movement; only there it is much more complex. It must be admitted here that Widor says ordinary things sometimes which seem to sound extraordinary. It is not only for his essentially new ways and ideas that we admire him. Very often it is merely for his unique treatment of the conventional. Transformation by treatment is a "specialty" of Widor's. This passage, for example, is not over-

helmingly original by any means; but "the way he does it" ustrates an appreciation of what is contained in that word of eat sagnificance, "The Beautiful." For beauty is not new; is as old as God. The harmony throughout is ordinary and e are thereupon surprised. He has the simplicity of the ild—when he wishes.

Scherzo. IV.

He has a good way of saying disagreeable things. I refer his octapus-like harmony on page 119. The Scherzo opens th a theme that is very simply sketched in staccato, which ns into a sequential passage of ordinary kind [but made 'little new" by sudden registral transitions; as from G R to page 119, brace 2, measure 6] and comes back to itself ıge 120) with a load of pedals after having had some of m false-faced, peep at you from all imaginable count-cor-s.

Look at the rhythm of a bass drum (fife and drum corps cies), page 121, braces 5 and 6. It contains some sleeve-ghing! But page 122 brings a passage not to be expected a Scherzo. Written in four parts it is a very free canon in parts. It is a calculated two pages, embodying to a very ht degree the main rhythm. This, in part and transposed, plified and pedal-pointed, occurs again after the return of whole first part. (It helps to destroy the unity.)

Adagio. V.

A simple, unsurpassed, eight-measure, compact four-part me, spoiled by a succeeding antiquated and uninspired yphonicism. Wherever the theme occurs, whether trans-ed or otherwise altered, there is light and beauty. Where-r aught else is written there is some darkness and pedantry. ces 2 and 3, on page 130, are unnecessary. Braces 1 (4th ısure), 2, 3 and 4 on page 131 are results of learning in lieu oving. The Coda reminds one of Sym. V. in the middle he second movement.

he braces above mentioned have the appearance of being "way to say anything well." It is all well and proper to rm ourselves up to inspiration," so to speak, by writing, practice, by expanding and contracting our mental mus-; but, it is the result of an unconquerable desire to cover er that such writing is published. He should have kept his

main theme in his notebook until it sprouted and have thrown the academic effusions over his fence.

FINALE. VI.

Ye Olden Time—renovated! I have always contended that the continuation of an old style of composition is a retarding of progress and a waste of personal energy. Its cadences, rhythms and rhythmic divisions are highly antiquated. His quasi-variations are reminiscent (of Händel) and are equally useless.

Every art-work should have an inner necessity governing its existence. No such necessity exists when the results are identically the same as those of prior creation. Naturally it is possible to discover some few points of original treatment; as on page 138, but this merely illustrates, 1, that many of Widor's unities are bad, and 2, that it is impossible for a real man to be other than himself for any great length of time.

Of the four symphonies in the first series I find the first and third by all odds the strongest and most mature.

SYMPHONY V.

Allegro Vivace. I.

A set of exceptionally originally conceived and treated variations on a compact theme of readily perceived harmonic logic. Note the introductory chord on fourth beat. It is a gay deceiver, for one's key impression (owing to the rhythm) starts from the following chord and by the time four measures are played one is much at sea.

It is very businesslike up to the first variation. From there on it is a series of mechanical surprises. The great-stretch theory is exemplified and his ingenuity is without bounds. A few braces of uninspired and irrelevant matter on page 144 is about all there is to cavil at. The sparks fly from innumerable points, the climaxes are enormous, the unities kept, and all in all this is what may truly be called, in common parlance, a stunner!

On page 152, brace 2, there is a glorious passage. It is merely a free transposition of the main theme. The melodic thread on page 144, brace 5, is creeping up, up, up until it almost touches the wooden slip on the keyboard side.

Pages 146 and 147 are amazingly clever. Easy to analyze

ith the eye, but evasive to the ear. Page 148 at Pin Lento reminiscent of the English school.

The breadth attained through the three simply written arts on braces 1 and 2 of page 151 is worthy of study. The cret lies in not only the registration but the three counter- ting rhythms, the great separation of the parts and the aracter given to each by the non-legato, staccato and legato reading upwards.

Even the "thin" parts, on page 152, are strong. Widor's aborative genius is limitless. The way he mixes the papers blue and white in this movement produces an effervescence at is hair-raising.

[On page 154, brace 2, he wishes, apparently, the hands to ne to the great organ on the fourth beat of the second asure; but the effect is much more "convincing" to come wn on count four of the next measure, having of course viously coupled pedal to full Gt.]

Allegro Cantabile. II.

A great favorite because of its sprightliness and easily re- nized melody. Its rhythm is captivating from start to fin-

The subtle changes of manner required in the "touching" he keys in various parts of the accompaniment is very diffi- , and more entrancing. Pages 162 and 163 flavor of open and lots of sunrays. It is naive and lovely. The next por- is transitory, but the alteration of the motive on braces and 5 at 3d measures is worthy of examination, for the ils of this Frenchman's work are about perfect. He has of the proverbial French liking of the delicate coupled a breadth of boldness, possessed by no fellow organ- er.

henever he indulges in matter such as is in the Coda we the "mortal in the man."

Andantino Quasi Allegretto. III.

ens with a pedal theme a fifteenth in stature, even if not eding fair to look upon. It is repetitive and uninspired, old and thoroughly convincing. The prime and its oc- are the substance of his basal figure. This same figure— is used in the middle part—is quite suggestive of St. . Page 172 depends almost entirely upon the registra- ised. It has little of thought for two braces. The climax

passage (page 173, brace 1, and also the subsequent transposition) depends in reality upon the second inversion of a secondary-seventh chord, although the original position is used on count one (as page 173, brace 1, measure 4), and the intention evidently is to carry a suggested effect of the original position over to the 2d and 3d counts, in the same way as passages in piano music which cannot be stretched are written so that the effect of the chord on the accent is suggested in the succeeding counts.

This movement is made up, to a great degree, of trite sayings Widorized. It is comparatively ordinary, but does not sound so. The returning theme on page 175, brace 4 (et seq.), is, by virtue of its enhancement, very lovely. This movement brings to mind a little truth, viz., that the effect of a composition is not of necessity in direct relation to the quality of the material (from an intellectual standpoint) used.

Adagio. IV.

But turn this—and the next movement—upside down, or inside out, and the real Widor remains. Simple, unaffected and unspoiled as it is, freely canonic and intelligently worked out as is self-evident; one can scarcely find a more fitting example of what can be done by the intelligence if the inspiration is present, and by inspiration if the intelligence is guide and director. Page 179, brace 1, measure 3, is a dominant reentrance that is irresistible. The chord is a 6-4 (because of the four-foot pedal), and of all ethereal things this is one of the highest examples when we consider that he "didn't go up into the air" to effect it. Notice the medium position on the keyboard. It is a triumph in that respect alone.

The pedal "style" at end is an old friend by this time. The mixed scale in the right foot is evidently an intention and "formed to fit," yet it has all the effect of a direct inspiration.

Toccata. V.

Streaks, strokes and scintillations! It is essentially elaborative, for constructionally it is very simple. To my mind this is the best exemplification of what a Toccata should be, viz., simply structured and essentially sensuously and intellectually elaborated. Of many climaxes the one on page 186, brace 5, is, considering the simplicity of the means used for attaining

:he highest. A child can understand that effect by a sim-
explanation.

'he compass on this second measure is (if full registration
used, 2^1 to 32^1, say) a full nine octaves. And then to have
se nine octaves parade for three measures is as if all the
est and thinnest trees in a forest were to uproot them-
'es and "process" out into the open plain! It is a tre-
ndous effect gained by a simple manipulation of material.
: weak portion—weak because it lacks climax (an old fault)
; the last half page.

)ne of his curious points is found on page 183, brace 4 (et
.), where he pops suddenly onto a 4-3 chord with the tonic
nelody, when it is least expected.

SYMPHONY IV.

Allegro. I.

'he stately rhythm and compact character of this theme
ıgs to mind the first movement theme of Sym. V. The pon-
ɔus pedal machinery moves up and down with great strokes,
on the 3d brace, 5th measure, where the pedal has jumped
n the upper E flat back to F sharp it fairly groans, and its
:hty descending arm seems as if it would be crushed by its
ı weight. But it goes on and on! The Recitative on page
palpably presents the compliments of the fiery guest to
ıe, which guest is a shade of Chopin's B flat minor sonata
ıale).

'he various parts following this are the all very-alive ghosts
he main theme; all costumed, some bearing burdens and
ıe being carried; a few, although costumed, do seem
ssed in gauze somewhat too thin for the climate. But then
se offset the sartorial exuberance of the rest. For variety
triking rhythms this is unexcelled. In fact it is a veritable
ıpice. The invention displayed is remarkable. For trans-
nation scenes this movement carries the banner. It hangs
ether in spite of all. Its impetuosity is alarming to the
cutant. It is a grand onsweeping ocean wave. The last
e of this (page 203) and the last page of the corresponding
vement in the fifth symphony betray a love for the detach-
ıt of harmonic groups in order to outline distinctly some
n melody. (One finds the same device elsewhere, as in
Finale of the VII. Sym., etc.)

Adagio. II.

Widor accumulates inspirited beauty as he proceeds. This is one of the rare movements where each note is of definite importance. Our subject does not belong to the class of writers who worship ten notes as so many divinities and who consider it sacrilege to put them to tonally sensuous uses. Rather does he fill up the bowl of sensuous tone to the full. This always implies that many notes have their individualities destroyed and hence serve but a purpose of filling and spacing.

Here is one of those examples where absolute beauty is the direct result of the interaction of rhythmic, melodic and harmonious forces. The rhythm is a study in itself. The interpolated recitatives are suggestive of the tendency of instrumentalism towards vocalism. (But sometimes one feels like saying of an instrumental recitative very much the same as we say of an intelligent dog: "It can do all but talk! Only it doesn't.") The few measures of Coda will be recognized in their general make-up as another application of the previously spoken of coda-style.

Intermezzo. III.

A scherzo-like sketch in which we plainly hear romping a band of booted spirits with nail-driven heels. It has, and most unfortunately, a comparatively uninspired driveling at canonic work in the second part. I say comparatively, observe!

Everything else is wonderful. Of course its basis is one of simple construction and hence its great power. For, if a complex basis is highly elaborated and that elaboration ornamented, the ear does not readily accept the tonal intention.

Cantabile. IV.

Widor is very sensitive to the subtlest tints and shades, as the often very minute changes in detail indicate. Not that this is a very highly-colored movement, but on page 220 are a few chromatically melodic changes which briefly indicate this dry-color instinct. (Somehow I have always felt that no one ever can imagine Widor's coloring as wet. It is somewhat harder.) The usual running accompaniment is seen on the reentrance of the theme.

It is probably a fancy, but on page 221, brace 2, measures 1, 2, 3 and 4 in the pedal, I see the motive of the original

elody in augmentation and by contrary motion.

The Coda is well interwoven and the leaving of the 6-4 ords in mid-air (page 223, brace 4, measures 8 and 9) is arming.

Finale. V.

The formation of a theme out of double up to sextuple mo- e repetitions is a very modern characteristic. This move- nt—and naturally so—is more how than what. Conse- ently the written page looks like a collection of detachedly posed of harmonious figure work, etc.—bombast. But the ard music is satisfactory, brilliant, majestic and moderate- sincere. The fancy displayed is like hairs on end, so deli- ely jagged is it.

It is an excellent study to show the student what the use judgment should be in the determining of how long repeti- ns of certain rhythmic figures and harmonic sequences ould last.

It is a fault common to students either (1) to make too ny changes, hence too much variety; or (2) to stick too rlastingly at a "figure," hence too much monotony.

The weak portions occur on page 226 about the 3d brace seq.). Page 225 is brilliant by reason of his bold arpeg- l strokes.

THE BETE NOIR OF THE VOCALIST.

BY EDWIN PYNCHON, M. D.
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Hoarseness, varying in degree, is a condition which is unfortunately too often met with among those whose vocation requires the use of the voice. The singer who is subject to such attacks is generally compelled to make vocal engagements conditional thereupon. Nothing can be more annoying than this to the ambitious vocalist, and such constant feeling of uncertainty is indeed a threatening cloud ever visible upon the horizon.

Hoarseness seldom affects those who make no special use of the voice. If the underlying susceptibility to hoarseness exists it is prone to manifest itself after singing, dictating or reading aloud, particularly if the method of vocalization be faulty. Clergymen who allow the voice to linger in monotonous monotones, regardless of punctuation or stops, and without inflection or variation in range, are very subject to so-called "minister's sore throat," which is principally manifested by hoarseness. Prolonged and violent vocal exertion, or straining the voice, as by singing in the open air, is at any time unwise and, when practiced during child-life, may prove suicidal to future vocal power. This is particularly true at or about the age of puberty. In singing, no note should be sounded which requires effort, or causes a sensation of discomfort in the larynx. It is far better to sing well within the register. Continuing vocal efforts when hoarseness is present, even though slight in degree, is always to be decried, and if persisted in may cause a temporary indisposition to become a chronic ailment. In this way the singing voice often becomes broken or lost.

Hoarseness sometimes follows exposure to cold or dampness, without any vocal exertion having been a factor therein.

residence near a large body of water, where the atmosphere humid, and changes of temperature frequent, increases the ndency thereto. The same may be said of an atmosphere ther dusty, overheated or impure, as is too often the case public halls, owing to defective ventilation, which is always ying to the voice. Getting the feet wet, wearing damp ırments, making injudicious changes in the clothing and ɔing out of doors too soon after singing, are all exciting ıuses of hoarseness. Another common cause of hoarseness the frequent and abrupt changes in temperature to which ıe is daily subjected, during the winter months, by the ıstomary going in and out of our over-heated buildings—hich gives the equivalent of being suddenly transported from e arctic to the tropics—and repeated many times a day, and, make it still worse, without making any change whatever the outer clothing. In this way colds are easily taken. 'hen suffering from a cold one should avoid singing and ould postpone all vocal exercises until the cold is cured. pon the theatrical stage, when the curtain is raised, there is ten a chilling draught which is dangerous, particularly after .ving "made up" in an over-heated and ill-ventilated dress-g room. When the general health is impaired the voice ould not be taxed. The same is true during the fatigue llowing physical exertion. It is better to delay singing until :er rest has been secured, particularly if there is any ten-ncy to voice impairment or fatigue. Care should always be ken to avoid going out doors from a warm apartment too on after singing.

Hoarseness is often dependent upon a condition of acute ·yngitis, which in turn is generally due to an extension wnward of either an acute naso-pharyngitis, or of an acute ınsilitis, and may eventually terminate by a still further ex-ısion in bronchitis. Acute laryngitis is more easily devel-ed when the system is depressed, and the extent of hoarse-ss manifested is proportionate to the degree of inflammation. sedentary occupation in a heated atmosphere may be re-rded as one of the most common predisposing causes, and posure to cold and dampness the most common exciting ıse of acute laryngitis. Unlike the mild subacute laryn-is of vocalists, which principally affects the vocal cords, the

true acute laryngitis consists of a marked congestion or inflammation of the entire glottis, generally accompanied with more or less edema. When swelling or infiltration takes place rapidly, becoming pronounced and involving the deeper structures, it is known as edema glottidis, and may quickly prove fatal if prompt surgical assistance is not rendered.

Hoarseness is chiefly due to conditions of the larynx, which may in a general way be classified as follows:

a. Inflammatory, involving principally the delicate mucous membrane covering the parts, associated with more or less catarrhal condition thereof, and accompanied by a varying degree of infiltration of the underlying structures. In this way the vocal cords, by being thickened, cannot properly meet, and when made tense the opposing edges do not assume their normal delicate fineness, hence their elasticity or free vibratory action is modified, and phonation therefore impaired. With chronic laryngitis there often exists a hyperplasia or chronic swelling of the glottic tissues, which may be so pronounced as to cause continued hoarseness, the degree of hoarseness being proportionate to the amount of thickening present.

b. Obstructive, as from benign, intra- or sub-glottic tumors, from malignant growths, or from foreign bodies. Cicatricial adhesions may also produce stenosis. Enlarged faucial tonsils or hypertrophy of the lingual tonsil, which latter interferes with the free action of the epiglottis, may also serve as obstructions to vocal resonance.

c. Destructive, as from tubercular, luetic, or malignant ulceration, all of which are accompanied by more or less pain in swallowing, the stage of ulceration being preceded by inflammatory infiltration.

d. Traumatic, as from injury by foreign body or otherwise, or from the swallowing of hot or caustic fluids, or from the inhalation of corrosive gases, all of which produce an acute laryngitis.

e. Paralytic, involving either one or both cords, which may be chronic or only hysterical. A chronic flabbiness or relaxation of the cords, due to weakened nerve force, is a result of abuse of the voice. Stammering or stuttering, a sort of choreic manifestation, depends upon an impairment of nerve

orce and is largely a mental disease, though it is frequently ıssociated with obstructed respiration.

Hoarseness, more or less pronounced, will be observed in ıll abnormal conditions of the larynx characterized by inflamnation or structural change. With aphonia, or absolute loss ›f voice, the onset is gradual and progressive when from aryngeal growths, and sudden when the cause is either traunatic or nervous. With hoarseness from inflammation the ›nset is progressive, and with the singer may amount to nothng more than a simple huskiness of the voice, being most ıoticeable in the high register. Periodic attacks of tem›orary aphonia may have a grave significance as being the orerunner of laryngeal phthisis.

Hoarseness of an intermitting form is often due to a conlition of chronic or catarrhal laryngitis, which is generally ıssociated with either mouth breathing, or defective nasal espiration, and is frequently met with in patients afflicted vith naso-pharyngeal catarrh or chronic tonsillar disease:—in act, obstructive lesions or morbid processes above the larynx ause the laryngitis, it being in part due to the extension of nflammation through continuity of tissue, and in part to the ›resence of irritating secretions which find their way to the ;lottis. Diseased gums—the so-called pyorrhoea alveolaris—nd decayed or unbrushed teeth add to this source of trouble. n this condition, which has been appropriately named "reurrent laryngitis" by Ingals (Journal Am. Med. Assn., Dec. 5, 1885), being most often met with in singers, it will be ound by laryngoscopic examination that while the vocal ords are somewhat red and congested, the entire glottic mem›rane is not particularly involved, as in the case of the true cute laryngitis. In fact, the congestion of the cords will often ›e slight, and limited to either the edges, or to one end of the ords, accompanied by a slight redness of the mucous mem›rane covering the arytenoids. The uric acid diathesis, when ›resent, is a factor to be always considered. Recurrent laryn;itis is most often met with in adult males, or in anaemic vomen, and is characterized by recurring or periodic exacer›ations of hoarseness, particularly after use of the voice. An pparently acute attack in a patient who is subject to being hus afflicted can be only considered as the flaming up of an

old fire. It is principally with this sub-acute form of trouble that this paper purposes to treat, it being the condition which is of such vital importance and ever constant annoyance to singers. A recurrent laryngitis, when not properly treated, may at any time develop into a chronic laryngitis, and the longer neglected becomes the more difficult to cure. A pronounced chronic laryngitis will cause continuous hoarseness, and through neglect, or with inefficient treatment may induce the formation of intra-laryngeal tumors. Another danger to always keep in mind is the possibility of even a simple catarrhal laryngitis changing to the tubercular form.

Hoarseness, the condition of which the patient chiefly complains, is only a symptom and indicates the presence of varying causative conditions of which the patient may have no suspicion, as:

a. Some structural deformity of the nose, which impairs its physiologic function of warming, humidifying (Pynchon. Impaired Ventilation and Drainage of the Nose the Most Common Causes of Nasal Catarrh.—Journal Am. Med. Assen., Dec. 11, 1897), and freeing from dust the inspired air. When the air inspired is either too cold, too hot or overladen with dust, it is drying to the delicate mucous membrane covering the cords, and hence is irritating, and even more so is the air that has not been sufficiently charged with humidity. While the nose normally prepares the air for the throat and lungs it, when obstructed, can not so do, and mouth-breathing follows, and thus the required preparation of the air is not secured. When the nose is occluded, nasal resonance is also impaired, hence the voice becomes diminished in richness and more labored in execution until straining thereof is invited. Singers' nodules upon the vocal cords are generally found associated with nasal stenosis, which is often of the alternating variety. Flabbiness or paresis of the soft palate and elongation of the uvula are complications not infrequently met with. The elongated uvula induces a tickling sensation in the throat and may thus be the cause of a chronic cough which can be quickly cured by a slight and easily performed operation. In cases of nasal stenosis a chronic or granular pharyngitis is often observed. Tonsillar hypertrophy is a further cause of obstruction both to the passage of

air and to the production of vocal sound. Rumbold, in Hygiene of the Voice, page 49, says: "In almost every instance in which the tonsil growths have been removed, and thorough treatment for the nasal inflammation has been given, the register of the voice for singing has been increased two and one-half notes, sometimes more. Not only this, but the singer will be able to take his notes with far greater certainty and both speakers and singers will be able to use their voices much longer and with greater ease showing plainly that disease of these glands has a markedly injurious effect on the voice."

b. Any condition of the nose or throat whereby catarrhal or muco-purulent secretions are formed which, when diluted by the saliva, find their way to the glottis, and cause the cords to be constantly bathed therewith, and the more purulent the secretions are the greater the irritation produced. The so-called post-nasal catarrh is one of the most frequent causes of hoarseness, and another of equal importance is the presence of the small diseased tonsil, which is constantly giving forth a cheesy and offensive discharge, which, under the microscope, is found to contain pus cells and various pyogenic germs. Pynchon. The Absolute and Permanent Cure of Tonsillitis. —The Alkaloidal Clinic, October, 1897.) Furthermore, these secretions are involuntarily swallowed and are thus detrimental to the digestion and instrumental in impairing the general health. The frequent desire to clear the throat indicates chronic inflammation of the mucous membrane of the upper air passages and is most often excited by a lodging of inspissated secretions in the post-nasal space. Either secretions from above the larynx, or secretions forced up from the trachea, may lodge between the cords and cause a sudden breaking of the voice." This annoying manifestation may also be due to particles of dust, or of dried secretions from the nose, which, by lodging in the larynx, cause a temporary laryngeal spasm. By the foregoing it will be easily seen how the great question of singing becomes principally a question of the nose" and how a voice that was formerly melodious, but now is easily fatigued, though still with a semblance of its former richness, is suffering from the effects of nasal occlusion or naso-pharyngeal inflammation. It might be asked how it is that children often sing so sweetly when both en-

larged tonsils and adenoids are present? In reply I will say that this is sometimes true though only during the earlier years and in cases wherein the enlargement has not passed a certain limit. Primarily these growths, according to their size or form, are more harmful as obstructions than otherwise, though later on, as Nature attempts to cause their destruction by a low-grade process of inflammation, the resulting malsecretion becomes the chief source of harm, and through this the larynx suffers as well as the general health.

Hoarseness, even though no nasal or throat trouble exists, may be induced by a faulty method of vocalization and improper breathing, hence great care should be displayed in the selection of a teacher. A faulty method, easily learned, may prove to be very difficult to unlearn. It is therefore a matter of vital importance, as regards the future of the student in elocution or vocal music, whether or not the beginning be correctly made. In this, as in other things in life, "as the twig is bent so the tree inclines." In the same way it is wise before beginning vocal studies to have the nose and upper throat put in the best possible condition. How foolish it would be for the purchaser of an old theater building to attempt to use it for hotel purposes without first making those changes which its proposed future use would require. Much time and money have been lost by students who have begun their vocal studies while their noses and throats were deformed and defective. Forcing the voice in order to gain a too rapid advancement is also to be decried, as the voice thus easily becomes strained, thereby exemplifying the old adage "The more haste the less speed." The earlier efforts in public recitation or singing are often followed by hoarseness owing to an insufficient training of the glottic muscles. By repeated trials, with suitable intervals of rest, the larynx generally becomes equal to the task imposed if the method of practice is correct. Vocal fatigue is also produced by use of the voice after a period of idleness, or by a too continuous use of the same notes, hence in case of encore it is always better to avoid repeating the previous song.

Hoarseness may also be induced by a faulty diet, or by too free indulgence in liquors or tobacco. The habit of smoking is particularly pernicious. Each singer will learn his or

ıer own idiosyncracies. Generally singing is harmful too soon ıfter a hearty meal, while, on the other extreme, a stomach too ·mpty is not to be advised.

Another condition which cannot fail to have a bad effect ıpon the voice is a condition of chronic constipation, and if he tendency thereto be present it must be corrected, for it is armful both mechanically and through secondary auto-toxmia. Dyspepsia, in any of its forms, or torpidity of the liver lso have an unfavorable influence upon the voice. As a large ıer cent of stomachic troubles are due to nasal catarrh, the ame treatment of the nose and fauces called for on account ıf the catarrh will also improve the stomachic trouble. The lothing should be worn loose, tight corsets being very harmul.

Hoarseness, of the kind being considered, is best treated ıy having two objects in view: First, with appropriate remeies to efface the annoying symptom, remembering that it is nly a symptom, and second, to afterwards correct by suitble surgical steps, all nasal and faucial deformities or malonditions which are found to exist, and thus cause these arts to, as nearly as possible, assume the form and character f the ideal standard. 2. By such treatment the timbre of the oice will be improved and its compass extended. The nose as rightly been called the "sounding board of the voice," herefore the nasal passages occluded at any point may be ompared with a church organ in the pipes of which birds ave built their nests. In either case the tone is impaired.

All other abnormalities found in any other part of the body, ·om which the hoarseness may be due in a secondary or reflex ıanner, must also receive appropriate attention. Nasal and ıucial deformities, when not corrected, often display a tenency toward atrophy as the result of Nature's faulty effort to ffect a cure, and the condition is thereby made worse or even ıcurable.

Hoarseness, in the recent or acute form, has usually been ·eated by first spraying the larynx with a mild alkaline spray, ·ith or without the addition of phenal one per cent, and then ollowing with an astringent spray, as alum, two per cent. Lat·rly in the place of the alkaline spray, I have been using a ebula of either camphor-menthol, ten per cent in fluid lavo-

line, or of compound tincture of benzoin in the following mixture: Oil of eucalyptus (Sanders) and oleum ricini, of each two drachms; compound tincture of benzoin, one-half ounce. Mix. This is applied with an improved nebulizer. (Pynchon. A New Nebulizing Device.—Annals of Otology, Laryngology and Rhinology, May, 1897.) by using a fifty-pound air pressure and a bent extension tube, the terminal opening of which is much smaller than is the caliber of the tube. During its use the patient must inhale:

In this way the nebula is blown in with such force that the secretions in the glottis are driven into the trachea, from which they are afterwards easily removed by the patient's efforts in expectorating. An astringent spray is next used, as, for example, alum two per cent as before mentioned, or antipyrin ten per cent. This in turn may be followed by freely applying with a cotton swab, or a laryngeal syringe, a ten per cent solution of menthol in olive oil. This treatment should be repeated two or three times during the day, and its effect will generally prove magical. In order to quickly "bring back the voice," when slightly hoarse, for some special engagement, in addition to the treatment suggested, a glass of champagne or of Vin Mariana will often prove helpful. Sipping beef tea is also beneficial. Sometimes a small lump of borax dissolved

n the mouth will be of assistance, or even a piece of the black xtract of licorice.

Hoarseness, when dependent upon acute laryngitis, should lso receive "home treatment," as, for example, inhalations f steam taken several times daily, from a cupful of boiling ater, medicated with one teaspoonful of a mixture consisting f equal parts of tincture of iodine and liquefied phenol; a pa- er cornucopia being so placed over the cup that the opening : the small end will lead to the mouth. The cup used should e one of the old-fashioned teacups of very thick china and ithout a handle. Before use it must be thoroughly heated, id during use should be placed upon a stove or over a spirit mp. A more elegant substitute is a steam atomizer. Benefit ay also be derived from the inhalation of steam medicated ith the compound tincture of benzoin, by inhaling the fumes turpentine, and at times by dissolving ice in the mouth and plying ice about the neck. Absolute rest of the voice is perative, and sometimes the patient should be confined in d. Aconitine amorphous in small doses of, say, one one ndred and thirty-fourth grain every hour in the form of anules should be administered. Hot mustard foot-baths have oven beneficial. In case of pain the application of hot fo- ntations about the neck are to be advised. After these, or er the inhalation of steam, care must be taken to avoid be- g chilled.

After the use of the steam the patient should always re- in in the house for an hour at least, and no steam inhala- ns should be used within 24 or 48 hours of the time when ging is to be practiced. Emetics and purges have been ministered with benefit, particularly when the bowels have en sluggish. After an acute laryngitis the return to sing- g should be begun by exercises in the middle register from ich the voice may be gradually led toward the extremes of gh and low.

Hoarseness, of the sub-acute form, is best combated with same line of office treatment, excepting that for an astrin- nt spray there might be substituted in place of the alum ne other astringent, as, for example, either a solution of ci chloridi one per cent, of argentri nitras two per cent, or alumnol ten per cent in equal parts of tincture of iodine

SOME ASPECTS OF MODERN COMIC OPERA.

BY REGINALD DE KOVEN.

(From the Aeolian Quarterly.)

I do not suppose that in the whole range of musical nomenclature there is a term more often misunderstood, misquoted, and misapplied than that which forms the subject of this article—Comic Opera.

By the average theater-goer, by even musicians and amateurs who ought to know better, the term seems to be generally and indiscriminately applied to any piece which contains even a slight modicum of either music or comedy; so that we have on the one hand a single insufficient term applied to a variety of pieces, and on the other a lengthy list of names which might be used, and which, if properly applied in every instance, would tend to clear up what is at present a rather mixed subject. Let us quote a list of terms properly applicable under varying conditions to works of the class under discussion: opera comique, light opera, comedy opera, operetta, romantic comic opera, comic opera, opera vaudeville, musical comedy, musical burlesque, burlesque, burletta, opera bouffe, musical farce and extravaganza. Each of these terms, and the list is a long one, might with propriety be used to describe a distinct and separate variety of musical piece, and it may be useful to quote a work of each class to show by illustration the different shades of meaning contained in each term when properly applied.

When we consider that both "Fidelio" and "Carmen" were produced as comic operas, and comic opera is the only generally recognized English equivalent for the German " Komische Oper," and the French "Opera Comique," the lamentable misuse of the term, when applied to a piece like "Billee Taylor," is sufficiently obvious and sufficiently absurd.

When applied to a piece like "Carmen," which really fulfills all the necessary conditions of grand opera in matter and treatment, the term comic opera is certainly a misnomer. That "Carmen" was originally produced at the Paris Opera Com-

sanguinaria, of each one-half ounce; oil of stillingia (Keith), one-half drachm. Mix. Dose, ten drops on a lump of sugar, to be eaten slowly, and repeated every two or three hours, or even oftener. This will allay both the irritation and cough. After the full effect of the medical treatment has been obtained, the necessary surgical steps must follow in order to correct all structural or obstructive deformities in the nose, or morbid conditions thereof, and to additionally remove all tonsillar tissue which is to any degree hypertrophied or diseased, and to attain this latter result I have found no method so effective and satisfactory as tonsillectomy by electro-cautery dissection. (Pynchon. The Submerged Tonsil. International Journal of Surgery, June, 1898, and Chicago Medical Recorder, August, 1898. Also Journal Amer. Med. Assn., November 22, 1890.)

written, to my thinking, is Millöker's "Beggar Student"; and works like Strauss' "Merry War," and "Queen's Lace Handkerchief," Genée's "Nanon," Suppé's "Boccaccio" and "Fatinitza," Victor Herbert's "Serenade," Audran's "Mascot," Zeller's "Tyrolean," and other similar works too numerous to mention, are properly described by this term.

Opera bouffe naturally suggests Offenbach in "Orphée" and "La Belle Hélène"; but not a few of Offenbach's works, "La Grande Duchesse," "Perichole," and "The Brigands," for instance, should properly be classed among comic operas. I look upon the various Gilbert and Sullivan pieces, and the various imitations induced by them, as the nearest approach on the English stage to opera bouffe, for in every opera bouffe, properly so called, the spirit of satire of contemporaneous institutions, or of burlesque of contemporaneous people, must necessarily enter, although "The Mikado" might perhaps better be called genuine comic opera. English-speaking composers have not heretofore strayed far into the field of opera vaudeville, a variety of musical piece really invented by Audran, and perhaps best illustrated by his charming piece "Miss Helyett." Of course, what the French call vaudeville, without the opera attachment, is really musical farce or a farce with purely incidental songs introduced anywhere and anyhow.

We are by this time so familiar with the various kinds of girls that have been imported from England—"Gayety Girls," "Circus Girls" and "Runaway Girls"—that what is really meant by the term "musical comedy," a piece as much lighter than comic opera as comic opera is than light opera, is now pretty familiar to us.

Further than this, from a musical standpoint, it is hardly necessary to go; for burlesques like "Evangeline" and "The Corsair"; burlettas, so called, like "Wang"; musical extravaganzas like the average Casino piece, may surely be expected to the intelligent auditor to speak for themselves, and tell succinctly what they are without further definition or differentiation.

The above illustrative catalogue may, I hope, throw some light on the heavy burden thrown on the term "comic opera" when it is made to carry and stand for pieces of such widely differing grades and artistic values. A study of it should also

certainly conclusively prove one thing, and that is, to accurately describe a comic opera with a little more than ordinarily definite artistic purpose and intent, we need to adopt the term "light opera" into the language, while the other pieces of lower grade may be left, at any rate for the present, to take care of themselves under the titles comic opera, opera bouffe, and musical comedy, applied as per indications given above. And yet there should be some generally understood and accepted system of nomenclature to differentiate between the purpose and intent of various composers in various pieces; for if my own "Robin Hood" be a comic opera, as I think will be allowed, Mr. Victor Herbert's "Wizard of the Nile," while perhaps a better piece, is hardly in its method and intent a work in the same class, and yet both works have been covered by the same appellation.

It is not my intention in this article to write a historical disquisition, and so, without going into the early beginnings of opera in the times of the Greek dramatists, without discussing its development in later years in the Miracle Plays and musical interludes given between the acts of the Italian tragedies of the fifteenth century, and the final and definite separation of the two forms of opera—the tragic and the comic—in comparatively modern times, I will say that comic opera as we know it today began with Offenbach in France, and Strauss and Suppé in Germany.

As we all know, native comic opera is a plant of very recent growth indeed, and I well remember the difficulty that I had to induce the late lamented Colonel McCaull, who may be said to have done more than any one man in this country to educate the popular taste in comic opera, to even consider an opera of mine which I submitted to him less than fifteen years ago. He told me at the time that while he was anxious to produce an American opera, and wished to give native composers a chance to show what they could do, he had never yet found an opera by an American worthy of production except "Deseret," which was a failure; and that he was afraid that no American could or ever would write a comic opera which would be successful when compared with the works of foreign composers. For all that he did afterward produce "The Begum," which, "though I perhaps says it

as shouldn't," broke the ice and put in the opening wedge for the native composer, and was moderately successful on the whole, critically condemned though it was.

Up to the time when Sullivan became popular through "Pinafore" the comic operas that had been successful in this country were mostly of the French school—Offenbach, Audran and the like. Then came a time when, in the early days of the Casino and under the McCaull regime, generally speaking, operas of the German school, Strauss, Suppé, Genée, Millöcker, Dellinger and so on completely filled the field, to almost the entire exclusion of other composers.

What a difference in the situation today! Not a single comic opera of foreign manufacture—English, French or German—with the exception of "The Geisha," which is, properly speaking, comic opera rather than musical comedy, has been successfully produced in New York in English for several years past. Our comic opera needs are apparently entirely supplied by works of native manufacture, and the once despised and rejected American comic-opera composer has been successful in driving his foreign rivals not only out of the field in his own land, but has lately begun to carry the war into the enemy's country and is supplying foreign musical markets with American goods. At the present time the only musical pieces of foreign manufacture which seem to "go" in this country are the musical comedies so much in vogue since the success of "A Gayety Girl" several years ago, or, more properly speaking, of Fred Leslie and his "Little Doctor Faust" some years previous to that. But the tendency to decry and depreciate native musical productiveness is I think evident in the success of some pieces of this class since "A Gayety Girl"; for I am certain that had some of these very light-waisted and diaphanous pieces been fathered by Americans they would have incurred the deserved blame and censure which their being "quite English, you know," in many instances saved them from.

Judging from the present indications of popular taste, the future of comic opera in this country is at the present time a little difficult to forecast. It seems quite certain that pieces of the kind which we have agreed to call light opera are not appreciated by the general public; even if in New York they

achieve a measure of success with the cultivated and discriminating audiences here, when they go on the road they seem to fail in gaining popular approval. And what is one to think of the taste and discrimination of the public on the road when "The Highwayman," which New York critics for the most part assured me was a good piece, was called in St. Louis, for instance, "a piece without a single genuine note of music in it"? The fact of the matter is that the country is getting so large, and the individual interests of various sections so divergent, that a piece to please all sections of the country, not to speak of the critics, must needs be of most unusual, not to say phenomenal, merit. No; I have become convinced, and am sorry indeed to admit the fact, that the public find little to interest them in legitimate light opera. They either want grand opera with a decided accent on the grand, or comic opera with particular emphasis on the comic; and in this latter class of work it is the comedian, not the singer, who rules the roost, appeals to and satisfies the general public. And with all the worry and bustle, and extreme nervous tension of our everyday life; with our haste to be rich and anxiety to outdo our neighbor in every way in the mad race for life—for very existence even—to which we are all subject, it is not unnatural that the generality of people who go to the theater go to be amused merely, and to be amused too in the easiest and most unthinking way possible. Comic opera has grown to be looked upon as a form of amusement wholly and solely; and if it fail to amuse, must therefore also fail, in the minds of the public at any rate, to justify its very existence.

I am told at times that there has been of late a change in public sentiment in this respect, that as the number of people whose means enable them to spend money on theatrical entertainments increases, the average of general cultivation and taste decreases in inverse ratio, and that therefore a piece which would have been acceptable to the public as a form of amusement some years back is no longer so today. The truth of this statement, however, I am inclined to doubt. Has there in reality been any change in popular taste in comic opera in recent years? Some critics are accustomed to refer to comic operas of the earlier Casino times, of the period of

Aimée and others, as being more meritorious examples of this class of work than any we are getting today. But is this so? Was there ever a time when the comedian did not predominate over the singer, when the Casino productions or those of Colonel McCaull, whatever the piece presented, were free from horse play and the unwarranted and unwarrantable antics of the agile and acrobatic comedian?

Think, for instance, of "The Black Hussar," a piece unanimously "roasted" by the critics, which made one of the biggest popular hits ever known in New York. This was supposed to be, and was considered in Germany, a legitimate comic opera, and yet in the last act Mr. Hopper appeared attired as a parlor stove with smoke coming out of his head, for no apparent rhyme or reason, but with much resultant laughter. What would be said of a comedian who attempted anything of this sort today, or of a librettist who allowed it in his piece? I think the public are just as anxious to be amused today as they ever were, and are willing to welcome and support anything that amuses them rationally, even irrationally, without devoting much thought to the question as to whether it is artistically admirable or the reverse.

But leaving aside the question of popular taste as an Egyptian mystery, in its workings and manifestations, which no man yet has ever solved, the great difficulty of the present comic-opera situation, as it seems to me, lies in the people available to properly caste an opera when written. We have men who can sing, more or less well, a-plenty; comedians who can be more or less funny, legitimately and otherwise, not a few; everything necessary in the way of chorus and stage accessories to make any and every production just what it should be. What we do need, and need imperatively, is women. There are some few, not many, alas! who can sing; there are none, practically speaking, who can act in the sense that Aimée, Schneider, Théo and women of the class who were responsible for the success of most of the earlier French operas, could act. No; female singing comedians with us absolutely do not exist, and hence the principal difficulty which lies in the path of both composer and librettist at the present time. What, for instance, is a composer to do when expected to write a musical piece for a comedian who cannot sing a

note and who is expected by the audience to amuse them during at least three-quarters of it? What is a librettist to do when the most attractive element—the light, the bright, the sprightly—fails him, and he is forced to rely on men entirely, generally rough and ready in their methods even when really comically gifted, for his comic effects? Were there women available to play the parts, pieces like "The Mascot," "La Grande Duchesse," and many others where a principal woman who can both sing and act is an absolute necessity for success, might still be written; but, failing them, what is one to do? Any opera, comic or otherwise, to be successful, must necessarily contain a principal female part. The modern comic-opera composer is perhaps fairly sure of finding a woman who can sing; but, as a rule, the better she can sing the worse she acts, and the librettist is consequently forced to make of her a walking lady—a lay figure—and confine the comic portion of the piece exclusively to those scenes where the comedian appears, with the result that the piece is only lively by fits and starts, and that there are moments of inevitable dullness and tedium which the audience resents, and which interfere with the general effect of the piece.

The inherent and generic difficulties in the way of the construction of a successful comic opera are not perhaps apparent to or considered by the casual onlooker. For instance, the story should be not only coherent in interest and comic in situation, but must of necessity be also elastic enough to be often pulled apart for the insertion of musical numbers more or less germane to the situation, which in most cases, however good in themselves, serve principally to delay the action. Owing, too, to the imperfection of enunciation which characterizes most English singers, it is exceedingly difficult to carry on the story of a piece in music even when most advisable to do so, for the words when sung being seldom heard by the auditor; he loses track of the story and becomes hopelessly confused and mixed. Another fact not generally appreciated is that the better a musical number is, and the better it "goes" with the audience, the worse is the effect of the dialogue which follows it. And these are only a few of the difficulties which beset composers and librettists. When, in addition to these, the authors are obliged to set forth a one-

sided story for lack of proper material to bring the construction and effect of the piece into proper balance, their task must be accounted a difficult one indeed.

There are several reasons which may be held to account for the lack of feminine comic-opera talent at the present time. As far as the musical side of the question is concerned, no one can deny that there is an ample supply of feminine vocal talent in America; in fact, half of the greatest prima-donnas on the stage today are Americans. But the trouble lies in the fact that when any young lady is assured by enthusiastic friends, or complimentary teachers looking for a job, that her voice is worth cultivating, she immediately dreams of studies abroad, and gets the grand-opera bee in her bonnet without further delay. How many of these, so to speak, uncooked aspirants for grand-opera fame there are may be judged from the fact that I remember one trial of voices previous to the production of one of my operas, when in a single afternoon I heard no less than five young women, all Marchesi pupils, who all sang the waltz from "Romeo and Juliet," and who were all applying for positions in the chorus. Why it is that young women will prefer to remain in fourth or fifth rate positions in grand opera, when they might better both their artistic and financial situation by going into light opera, I for one cannot imagine. But the fact remains that every young woman with anything approaching a decent voice immediately aspires to grand opera, and will hear of nothing else.

Another, and even more important, reason perhaps is that no proper schooling to fit aspirants for light opera is possible of attainment in this country. What is even worse than this is that most of those who aspire to light opera think that no previous training or experience is necessary or requisite. Certainly no young woman without such experience, however beautiful her voice may be, is justified in thinking that either a manager or composer should take chances in an important production, where time, reputation and money are involved, by putting a novice into a principal part. I have often advised young ladies who have applied to me for leading roles in comic opera, without any previous knowledge or training whatever beyond a few months or weeks with some alleged vocal teacher in the country, to be content with small begin-

nings, go modestly into the chorus, and pick up some practical knowledge in that way. To such advice the reply has often been made to me—and with, I think, considerable justice—that supposing a young woman goes into the chorus, she for the most part generally stays there; drifting about from company to company under different stage managers, singing for the most part only one opera a season, thus not really having the chance or opportunity to pick up information which would be generally valuable or which would help her to better her artistic position. What we need in this country most of all, if comic opera is to continue and grow in artistic value and popular appreciation, is the training afforded by such a school as the Opéra Comique in Paris; and I am really at a loss at the present moment to suggest any method whereby such necessary training can be gained here.

The question of the feminine interest in comic opera, and the corelative question as to how training to fit women for important roles in it might be obtained, brings me naturally to a further question, which, however it may affect the public, is of most vital importance to both the composer and librettist of this class of work.

And that is: Should light operas, to obtain the best all-round results, be written for a star, or for a well-balanced stock company, where no member is featured or considered above the rest, and where all work together with one end in view—namely, the success of the piece? Perhaps the larger proportion of successful comic operas written thus far have been designed for a star and constructed with a view of making one role, or at most two, stand out above the rest. This method of procedure has its advantages when one has the proper material to work for; as, from an artistic standpoint, it is easier to write two or three good parts in an opera than it is to make a number of parts equally effective; while, from the utilitarian standpoint, it would seem that the public usually looks for and expects a star in comic opera; and generally nowadays, and unfortunately, too, the star is expected to be the comedian. The advantages to the composer and librettist of writing for a thoroughly efficient stock company are that they have more opportunity for varied effect, and can write more freely when not obliged to consider the fads and foibles,

affectations and idiosyncrasies, of some particular singer to whom everyone must bow and everything give way. As an instance in point, I may mention that a certain celebrated star, while an opera which Mr. Smith and myself were writing for her was in course of construction, wrote to him as follows: "Of course, as the public requires fun nowadays, the opera must be comic; but I will not be hampered by the comedians. So do not let anything funny happen while I am on the stage, and remember that I must be on the stage all the time." The condition of mind of composer and librettist in carrying out instructions of this kind may be better imagined than described.

Another advantage of comic opera given by a good stock company is that the public is likely in this way to get a better all-round performance than when a necessarily expensive star must, for financial reasons, have the support of mediocrities in order to make the ledger account in any way favorable to the management. Having myself written operas of both kinds, I feel on the whole that I prefer to write a stock-company opera, as better artistic results are thereby obtainable; but I am not at all sure that this is financially the best policy, for I am convinced, as I remarked above, that in comic opera the public almost always demands a star. The same feeling is evident enough also in the public attitude toward grand opera, for opera lovers, as a rule, go to the Metropolitan to see this or that particular star or stellar aggregation, rather than this or that opera.

Altogether, therefore, to sum up, I feel that the outlook for legitimate artistic work in the lighter forms of opera is exceedingly dubious, as the proper material to attain the best possible artistic results in this direction is not procurable; and so those who follow this line of work must be content to cut their coat according to their cloth, sacrifice to a great extent their artistic proclivities and ambitions if they have any, give the public what they apparently want—the easiest kind of unthinking amusement—and glorify comedians, at the sacrifice, practically, of everything else.

I do not wish to be considered a pessimist in the matter, and I have thought at times that there was a field in this country for light opera of a higher grade and a public that would

appreciate works of that kind. I am sorry to say that at the present moment I am inclined to think that I have been wrong; but while life is short the future is long, and a change in public conditions may bring about a change in public sentiment and opinion, and a consequent change in the character of comic operas to be written, sooner than present indications give one any real reason to expect.

THE MUSIC OF THE WOOD.

BY JOHN VANCE CHENEY.

There's ever yearning on the windlass hill,
A voice is ever grieving by the sea;
The music here, when all the winds are still,
Is but the murmured sweet of dreamery.

In it are blisses of the faint wild breath
Of odors sighed upon the shadows old;
It dies upon itself, the gentle death
Of sunsets giving to the dark their gold.

MR. SEPPILLI.

The Boston comments on the season of the Ellis Opera Company were often punctuated with complimentary allusions to the conductor, Mr. Seppilli, a portrait of whom herewith appears. Mr. Seppilli was born in the old town of Ancona, Italy, in 1860, and after instruction under local teachers went to the Royal Conservatory at Milan, where he studied for seven years, graduating finally in 1883. Among his teachers were Bozzini on the violin, Ponchielli in composition and Andreali on the piano. Among his classmates in this institution were a large number who have since become celebrated, such as Tebaldini, Puccini, Mascagni and others. After graduating he spent several years in conducting opera in the smaller Italian cities. In 1888 the celebrated publisher, Sonzono, offered a prize for the best one-act opera. In place of the large competition which was expected only three works were presented, and none of them were considered by the committee to be worthy of a prize. After some reflection Sonzono resolved to try it once more. Accordingly in 1889 he offered three prizes for one-act operas. This brought in an avalanche of responses, not less than eighty-three operas being offered for the competition. The judges were Sgambati, the celebrated pianist and director of the academy of St. Cecilia at Rome; Marchetti, a good composer; Platania, of the Conservatory of Palermo; D'Arcais and Galli, the two latter being very distinguished critics. In process of time fourteen works were selected as the best of the eighty-three and the composers of these fourteen were telegraphed to come to Rome and play their works for the committee. Among the fourteen was Mr. Seppilli, who had sent in an opera entitled "Andrea di Francia." After several days' work by the aid of

the composers, the first two places in the competition were assigned. In the first place was Spinelli with a work the title of which is not at the moment recalled. In the second

MR. SEPPILLI,

Musical Director Ellis Grand Opera Co.

place the young composer Mascagni with his now famous "Cavalleria Rusticana." The third place was uncertain. It was balanced for several days between two composers, Feron-

ni and the subject of this sketch, with the latter apparently in the lead. But at the last moment some influence or other finally established Feronni in the third place, and Mr. Seppilli consequently was left among the unhonored eighty composers who did not get in.

This was enough of the tribulations of a composer to satisfy the ambition of Mr. Seppilli, and he resolved to devote himself to conducting from that time on. Accordingly he accepted various engagements in Italy and soon afterwards had a two years' engagement with Sir Augustus Harris. After the death of Harris he came to America with the Grau Company in the year when Mancinelli did not come. Then followed a long trip to South Africa and Australia with Mme. Albani.

On the long voyage for six weeks Mr. Seppilli had a very busy and industrious time. He was general accompanist for all the ladies on shipboard who wished to try over their arias and was entertainer in chief at many of the impromptu concerts given after dinner in the music room. He was delighted with Australia, with the enterprise and vigor of the civilization there. In South Africa he had a long tour, extending from Cape Town into the Transvaal, and there visited the gold mines and the diamond mines, as tourists with ladies in the party are bound to do. One feature of the African trip which appealed to the business instincts of the party was the price of seats, two guineas each, about $10.30. Among other experiences they visited the famous diamond mines, where they found a large number of the Zulu workmen who were practically in prison, since by their agreement with the company they are not allowed to leave the enclosure for a period of from two to three years. Everything is done to make their stay inside agreeable, and they got up an impromptu war dance for the entertainment of Mme. Albani. Later she sang for them "God Save the Queen," without accompaniment, and Mr. Seppilli states that it was one of the most thrilling performances he ever heard. The natives were very much moved by the beautiful tones of the singer.

The trip down into the gold mine was one which did not appeal to Mr. Seppilli, although, as one of the men of the party, he had to go to help take care of the ladies. It ap-

pears that the vein of quartz is worked on an incline, so the car shot down a narrow shaft two thousand feet, the passengers lying back in the car to prevent bumping their brains out against the side of the shaft. When you are once down there is nothing to see but some very ordinary looking rock, in which no one would recognize gold unless he were told it was there, some muddy walking, and crouching in corners to avoid being run over by the little donkey carts with ore.

The life of an operatic conductor is a very arduous one. He has to interview the prima donna and the tenor and perhaps one or two other of the leading artists, to find out their personal peculiarities in their principal songs. Then he has to rehearse the orchestra and the chorus in their music, and finally the whole opera with the parts complete. In this respect the American tour presents peculiar difficulties.

"At the celebrated opera house, La Scala, in Milan," said Mr. Seppilli, "we rarely have more than four operas in a season, and any opera which succeeds is continued for a large number of performances, sometimes a week, sometimes three or four, or even six, weeks. People go over and over again to hear it, until finally they learn the melodies and become familiar with all the details of the dramatic music. In such cases the work of the company and its conductor is very much lightened and frequently there are two or three days together without a rehearsal. Here, where we give a different opera every night, it is necessary to have long rehearsals in the morning, lasting from about 10 o'clock until two or three, and sub-rehearsals make still further demands upon the time of the conductor. In addition to this he has the responsibility of going through the entire opera at night.

I had the curiosity to ask him how far tradition operates in conducting the older works.

"In the older works," he said, "there are well defined traditions which have been handed from one conductor to another in regard to the tempi, the cadenzas and the climaxes. These matters are very seldom written, but every conductor has to learn them from some other musician who himself had them from the composer himself. As the most distinguished vocal teachers of Italy also have the same impressions, it is easy for an Italian conductor to satisfy a troupe of well-trained

Italian singers, since both alike have formed the same traditional conception of the opera. In dealing with foreign singers, however, this is not always the case, as some of them may have been very carefully instructed in very different expression from that to which the Italian would have been accustomed. In such cases, of course, if the artist is of sufficient eminence the conductor defers, but if the conductor is an acknowledged master and the artist a young singer, perhaps the yielding may be otherwise managed.

Mr. Seppilli is very much pleased with what he has seen of America, as well he may be, considering the reception he has had during this past season. In Philadelphia the Ellis Company carried on a seven weeks' season which was a splendid success. In Boston they had three weeks of crowded houses and a most satisfactory reception by the press. In Chicago the same good luck has attended their efforts with a few exceptions. As a conductor Mr. Seppilli is quiet, attentive and efficient. The Ellis Company this year brings its own orchestra from the New York Symphony Society, about fifty men, between whom and the conductor the most perfect understanding seems to prevail.

In person Mr. Seppilli is of medium height, somewhat stocky in build, a very observing and sagacious person who takes great interest in everything that goes on in the world. He is somewhat of a fatalist in his personal beliefs and consequently takes no pains to thrust himself forward, believing a man's ability will be recognized when the time comes, if the man has the ability with him and is there when the time comes. The latter two points he takes care of himself, and the remainder seems to be getting on excellently well. He speaks English quite fluently and with a certain delicate selection of words, sometimes noticeable among foreigners.

MR. WILLIAM H. CUMMINGS,

Fellow of the Society of Antiquarians, Principal of the Guildhall School of Music, President of the "Incorporated Staff Sight Singing College," Honorary Treasurer and Member of the Royal Society of Musicians, Honorary Treasurer and Director of the Philharmonic Society, Vice-President Royal College of Organists, Vice-President of the "Musical Association," Member of the Council of the "Incorporated Society of Musicians," Honorary Member of the "Royal Academy of Music."

MR. F. W. HEDGELAND.

I take great pleasure in giving here the portrait of one of the most noted inventors in the musical business.

Mr. F. W. Hedgeland, an organ builder by profession, became associated with the Kimball company about eight years ago, and the Kimball portable organ was made possible through his ingenuity. At that time he laid the foundation of the tubular pneumatic action used by the Kimball company, which differs from all other tubular pneumatics previously attempted in the fact that none of the valves are held in place by springs, but all are operated by opposing wind pressures. Ordinarily they use three pressures, but they have no difficulty in using many more if for any reason they find it desirable. The first patents for this action were taken out as far back as June, '92, and the second in December, '92. These bear the numbers 476796 and 488607 respectively. Four and five years later other remarkable patents were taken out for couplers for pneumatic action of this kind. The most important bear the numbers 566314, 590545 and 580048. By means of these patents they are able to make couplings to any extent required without impairing the promptness of speech or the quality of the touch of the keys.

Mr. Hedgeland has made many other inventions for the Kimball company, one of which was an electric register, which, when attached to an organ or piano, makes a record of everything played upon it, as in improvising. And by a further ingenious device he is able to repeat the matter so recorded and cut it automatically upon a self-playing roll. By this means they are able to secure a perfect reproduction of any improvisation. The object of this invention is, of course, to secure for the rolls of the self-playing instrument the kind of work which a good player does for his own enjoyment under the spell of musical excitement, as distinguished from the much more commonplace work which an ordinary arranger makes when he undertakes to prepare a piece for the playing of the ordinary amateur.

Mr. Hedgeland is an extremely ready inventor of a peculiarly fortunate kind commercially, since he always arrives at his results in the simplest possible way; and his mind readily turns to other subjects than those connected with the organ,

a notable example of which has lately come under the notice of the writer. Among his other vices is his devotion to that tricky little vehicle, the bicycle, and, as everybody knows who

MR. F. W. HEDGELAND,

Musical Inventor.

has ever ridden the bicycle enough to find out, one of the most important desiderata is a lamp which stands by one at the time he needs it most. Untold amounts of money and

time have been spent in a fruitless quest for a bicycle lamp which would never blow out nor blow up. The brilliancy of the acetylene gas naturally called attention to that source of light, but most gas lamps on the market burn very unevenly and are liable to overflow and sometimes blow themselves out in sheer good will. After about three years' experimenting Mr. Hedgeland has evolved what he calls his "automatic lamp," which burns acetylene gas and by an ingenious self-regulating device shuts the water off when it is making gas too fast and lets it on again as soon as the pressure is relaxed. The simplicity of the means by which this is accomplished is characteristic of the work of this inventor. By means of a side tube from the gas receptacle the gas forces the water back from contact with the carbide until the pressure is relaxed again. This lamp has been taken up by the Plume & Atwood Company, and is now being put upon the market in this country and in all the European countries, under conditions which promise to be much more remunerative to the fortunate inventor than any of his other ideas. Mr. Hedgeland is comparatively a young man, and many curious things may be expected from him later if he is not spoiled by this side show of prosperity. W. S. B. M.

EDITORIAL BRIC-A-BRAC.

The opening of the Castle Square Opera Company in opera in English at Studebaker Hall April 3d is one of the most important musical events which have happened in Chicago in many years. The apathy of the American people, and especially the so-called intelligent people, in regard to opera in the native tongue is something absolutely phenomenal. The genteel person with ornamental evening clothes never feels quite sure that she has been called from on high excepting when the opera is to be heard in Italian. It is well known that nothing brings out such a display of dress as Italian opera. Italian opera is what might be called a swell fad. Much beautiful singing is done, because we have here first and last the best singers in the world, and we have them in abundance, and pay in abundance for them, moreover. In a season of opera in New York it is supposed that the gross receipts have reached well up toward a million, and the net profits of the season something like a hundred thousand dollars. Many charming and standard works have been given before magnificently dressed audiences of divinely beautiful women, duly chaperoned by dowager-like brevet-duchesses, and duly squired by well-clad gentlemen. In the most tender passages of the music these highly interested auditors have talked loudly in the boxes and in the parquet, to such a degree that it is not uncommon for the galleries to hiss the lower part of the house as a signal that quiet is desired. This fact, which is peculiar to New York (not even the English aristocracy being quite so ill bred), is all the comment necessary in regard to the sincerity of this transaction.

In Italy, where opera originated, and where it still has a very distinguished place, so far from anybody talking while

INTERIOR STUDEBAKER HALL.

MISS LIZZIE MACNICHOL,

Mezzo Soprano Castle Square Company.

music is going on a single remark sotto voce by an ill-timed thinker is sufficient to call forth a half dozen warning hisses in the immediate vicinity, demanding quiet that the beautiful music may be properly understood. The ideal of Italian opera, and of all opera, is to have the music accurately follow the words both in accentuation, emphasis, and, above all, in the emotional spirit which the words are intended to bring out. Every Italian follows this with intense delight, his spirit rising with the music, and if the singer does well and reaches a satisfactory climax the house fairly thrills with excitement and resounds with applause. The gratified singer comes before the curtain three, six, ten times. An opera which has a few good moments of that sort is retained upon the stage night after night, week after week. Sometimes the same opera is continued for six weeks, although this is rare.

I remember very well going into the best theater of Florense while Ponchielli's "La Gioconda" was being given. Just as I entered the overture was finishing with a beautiful melody, and the doorkeeper, the ticket-takers and the ushers in the foyer joined in the chorus and were singing heartily with the orchestra inside. All over the house this humming of the accompaniment was very perceptible, showing the intense pleasure the listeners were taking.

This way of following the music and taking an interest in it while it is going on is just as common in Germany as it is in Italy. Opera in Germany is invariably in the German language and has been so for more than a generation. Short seasons of opera are played in Italian by traveling companies or by an Italian company especially engaged; but the standard opera of the country is all played in the vulgar tongue of the people. Moreover, the Germans are conscientious about their complicated language, and while the exigencies of German syntax sometimes necessitate an interregnum of a few phrases between the subject and the verb, the German waits patiently until the verb emerges from obscurity and then glances back over the whole passage and understands what it has all been about, and straightway much applause and thorough appreciation.

In France opera is always given in French, and has been for a long time. A season of opera in a foreign language is

MISS LAURA MILLARD,

Soprano Castle Square Company.

MR. WM. G. STEWART,

Baritone and Musical Director Castle Square Company.

so very unusual that a foreign work to be heard there has to be translated into the common tongue. As long ago as 1861 our Chicago singing teacher, Mr. Duvivier, translated Wagner's German into good French for the production of "Tannhauser" at the grand opera in Paris. More than this, the

MISS MAUDE CHASE,

Soprano Castle Square Company.

French people are extremely critical about the pronunciation of their language. A wrong accent, a false pronunciation is sufficient to obscure their pleasure in the most beautiful singing possible, so fine is the attention with which they follow the opera, both on the poetic and the dramatic side.

We have made a certain advance over our former status with our light opera in English. The Bostonians, Francis

Wilson, Jefferson d'Angeles and the De Wolf Hopper companies, not to mention a number of others, have been singing opera in English any time these ten years. More than that, they take an opera and play it a whole season, just as any other "show," and people go and hear it several times for the enjoyment they get. Victor Herbert's "Serenade," Sousa's "El

MR. ED. M. KNIGHT,
Basso Castle Square Company.

Capitan" and the like are examples. De Wolf Hopper played "El Capitan" three years straight and did a most excellent business.

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Opera in English is not new by any means. Carl Rosa gave it in the Crosby Opera House as long ago as 1869, and Mrs. Ritchings-Bernard was perhaps even earlier. More than

that, the American Opera Company, under Theodore Thomas and Mrs. Thurber (or Mrs. Thurber and Theodore Thomas), gave grand opera in English in beautiful style about fourteen years ago. It is true the solo artists, with the exception of Hastreiter, Ludwig and Emma Juch, were not of the best, but the chorus was very fine and the orchestra beautiful. The scenic effects also were magnificent. The great feature of the season was the magnificent mounting of Gluck's "Orpheus," with Helen Hastreiter in the principal role. This performance was of singular power and beauty, and it is pleasant to know that Mme. Hastreiter was afterward called upon by the great Italian impresario, Sonzono, to mount "Orpheus" with equal splendor for the Italian stage; and as an example of the way they do things in Italy it may be mentioned that this performance was continued at La Constanza Theater, in the city of Rome, for six weeks, and the manager told me it was one of the best six weeks' business the house ever did. So much for an American singer abroad.

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Several times before in these pages I have called attention to the remarkable career of the Castle Square Opera Company in Boston, where at prices below the ordinary theatrical rates they have been giving opera in English for three years to crowded houses. Afterward a division of the company took place and Philadelphia had a long season, and for about two years the same management has carried on the Castle Square opera in New York, with the same success as before; and now a department of this company has opened in Chicago in Studebaker Hall for a season of ten weeks, beginning with "Faust." The cast for the opening night contained the following: Faust, Mr. Joseph Sheahan; Marguerite, Miss Yvonne de Treville; Siebel, Miss Mary Linck; Mephisto, Mr. Joseph Baernstein; Valentine, Mr. Stewart.

Of the performance as a whole I will say that it is the smoothest production of "Faust" I ever heard in English, excepting possibly that of the American Opera Company. The difficulties of the stage, which is smaller than is desirable for opera, were admirably concealed by the skillful scene painting of Mr. Burridge, and the scenic display was ample and singu-

larly beautiful and effective. The chorus was entirely different from that which usually accompanies an opera. We all know those stout and stolid-looking men singers who stand around, like well disciplined town pumps, while the conductor works the handle for any language and any opera that the bills demand. As for looking intelligent or taking part in the play, these people do not do it; they do not intend to do it. They march when they have to; they move up or move back. Now and then, if the opera is very familiar or the performance very good, you will see traces of emotion on the faces of some of them, if your glass is good enough; but as a rule they have about as much dramatic quality as so many statues of Memnon.

The Castle Square chorus is different. It is recruited mostly from the studios of the singing teachers of Chicago. It consists of young people with exceptionally fine voices, who are studying opera themselves and intend to sing principal roles themselves and take this way of becoming familiar with the opera as a whole, with stage business and the manner in which the principal singers treat their parts. The result is that the chorus is of exceptionally fine quality vocally and unusually lively. It was worth going several nights to the opera to see the spirit with which these young women pressed in from their concealment in the rear of the stage to welcome the soldiers home in "Faust." It was like the opening of a bottle of Apollinaris or champage; the contents were in a hurry to get out and were all sparkle and bubble. The orchestra, under the direction of Mr. William Morrison, was very good. As to the parts, it is of course not a question here of Melba or Jean de Reszke. Instead of three dollars and a half for the best seats we here paid a dollar. At bargain matinees we get the best seats at fifty cents. The prima donna of the opening night was Miss De Treville, who has a very pure soprano voice of good quality and training. I understand she has been a pupil of Mme. Marchesi and is now upon the stage for her life work. In the garden scene she was very charming indeed, very good in the church scene. In the final scene in the prison her climax was perhaps not sufficient, but her voice was very pure and her singing admirable. The tenor, Mr. George Sheahan, has a fine, lyric voice and sings

the music very satisfactorily. The best singer in the cast, however, was the basso, who had the role of Mephistopheles—the bills gave a queer name, which is understood not to be his real name. He is one of the best bass singers now before the public, and his Mephistopheles was excellent. The part of Valentine was taken by Mr. Stewart, who also acts as trainer of the chorus. His voice is of musical quality but not quite heavy enough for a satisfactory effect in this hall. Nevertheless he made a very fine impression and is no doubt a very valuable member of the company.

The Castle Square management proposes to give a new opera every week. They have a double cast of parts, so that the singers are changed often enough to keep their voices fresh. And everything is given at these moderate prices and with careful finish so that the effect is very satisfactory. Taking the opera in this way we regard it as an education, when one has opportunity to learn what the great master-works are about and what all these long passages of recitative signify. It should be said moreover that the singers themselves are better than the majority of those we hear in foreign countries, with the exception of the few great singers.

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The second production of the Castle Square Opera Company was the old favorite, Verdi's "Il Trovatore," staged with the same care as the opening production. The chorus manifested the same good qualities as in the former production, but the effect upon the audience was not so favorable. The defect lay in the opera itself and in the incapacity of the leading voices to give these broad and characteristically Italian melodies with the swing and style belonging to them. The best impersonation in the cast was perhaps that of Mr. Joseph Sheahan in the role of Manrico. He was fairly successful, and had the thin places in other directions been fairly covered he would have passed with success. But they were not. There was Miss Adelaide Norwood as Leonore, a purely conventional singer, unaccustomed to the stage. Then in the equally important role of the Count de Luna was Mr. Stewart, who looked the part admirably well and dressed it with distinction, but his voice is not large enough for the role.

Least satisfactory of all was the Azucena of Miss Mary Linck. This member of the cast showed great determination to do everything that could be expected of an Azucena, but with an indifferent and imperfectly trained voice, and an English enunciation not understandable except at rare moments, and then impure in its vowels; hence she was about as unsatisfactory a representative of the role as could be heard. Moreover, it was another incident of the imperfection of the voices that the ensembles were badly done—i. e., did not blend.

On the whole, therefore, I should think the future of the Castle Square company somewhat questionable if productions like this of "Il Trovatore" are undertaken. The principal voices are not good enough. It is but fair to say, however, that the public did not share this view, the houses running quite full all the week.

* * *

Opera ought to be established all the year around in at least a dozen cities in this country, and the time has about arrived when it can be done with profit. It only needs somebody to bell the cat at the right moment in the different cities. Later on all our opera will be given in English. Our own American singers, who are among the best singers of grand opera in foreign languages, will have a chance to sing the language they know best, and the foreign singers will have to do the same for us they now do for France and Germany—learn the language of the country if they wish to sing here. Moreover, we are beginning to have a large force of young American singers who are thoroughly trained, ambitious and artistic. Light opera in the English language affords them just the field they ought to have and just the field in which their powers could be shown in a most attractive light as well as the most useful.

There is far more musical education in a regular attendance upon such opera as this than in any kind of symphony concerts or chamber concerts for the average music lover. By this I do not mean that the music lover ought to discontinue his patronage of symphony and chamber concerts; on the contrary, he ought to go much more than he now does; but before being ready for symphony concerts and chamber music he will do an extremely good thing for himself if he gets up

his technic in opera, because in opera first and last all kinds of expressive music find a place. The dramatic scene, which changes so often from one extreme to the other, traverses the whole gamut of human emotion, and the music is obliged to take a similar range. Thus when we have heard the standard works of the leading schools and of the famous composers and have become familiar with them in this way, we have experienced a musical cultivation, by the aid of which all our higher experiences in symphony and chamber music become far more satisfactory and full of meaning. Opera in the English language is a sort of college of music. Fortunately it is a sugar-coated medicine that can be taken pleasantly and as often as one likes; the oftener the better.

* * *

A passenger upon the suburban service of the Illinois Central happened to overhear a conversation between two gentlemen, as it appeared, members of choral bodies and both somewhat enthusiastic in their way. They were speaking of two conductors, moderately well known to the readers of MUSIC—Messrs. Arthur Mees and Harrison M. Wild. Just previous to this time Mr. William L. Tomlins had severed his connection with the Chicago Apollo Musical Club, after twenty-three years' active service. Tomlins, as everybody knows, is an English musician with considerable temperament, a most pleasing way with the public, and thoroughly familiar with the technique of choral work. After some hesitation, the managers of the Apollo club surprised everybody by electing to the vacant position Mr. Harrison M. Wild, the virtuoso organist, a pretty good pianist and an experienced and successful master of a high church vested choir. At the period in question Mr. Wild had been at work for a few weeks. The first speaker began by expressing regret that Mr. Mees had not been elected to the vacant position, since in his performance of the Brahm's "Requiem" last year he had shown himself able to train a chorus to a really musical and masterly performance of perhaps the most difficult work in the entire choral repertory. The second speaker answered with admiration for Mr. Wild, whose conducting he characterized as business-like, straight at the point, and quite sure to bring

all the singers to singing their notes correctly; something, he added, the chorus had not previously been able to do. He also mentioned that the women of the club missed Mr. Tomlins very much. "Yes," said the first speaker; "what do the women care about notes? They want to soar."

This was the situation in a nut-shell. Given a chorus bent upon soaring and quite neglectful of small change in the matter of intonation and time—what had we to look for when they are put under a conductor whose main idea is to secure precision? This is what I have been listening for in the Apollo concerts this year—precision. I have not usually found it.

The closing concert of the season consisted of the Hadyn "Creation" on April 6th, the solo artists being Miss Helen Buckley, soprano; Mrs. Mary Couch Price, contralto; Mr. Ben Davis, tenor, and Mr. Joseph Baernstein, bass. Of these it is enough to say that individually considered, excepting Miss Buckley, they are not bad singers. Mr. Ben Davies is one of those well-taught, matter-of-fact English oratorio singers, such as the English school knows so well how to turn out. It is a pleasure to hear him, because he is so well taught and so sure. Baernstein is a really artistic singer. The alto had nothing to do, so let her pass. Miss Buckley is a pleasing, popular singer, with a voice not at all suited to oratorio and without a method. Her vowels are impure, her legato bad, her phrasing sentimental. The three voices never harmonized, and the music mostly sounded considerably worse than it needed to have sounded, for want of a finer vocal quality and sympathetic quality. So much for the solos. It is the usual story with the Apollo concerts. They never have a full assortment of good solo artists. The present case was about the average.

The chorus was smaller than last year, about three hundred being present for duty. The quality of tone begins to fall off. The soprano no longer has the ringing and delightful sonority which the Apollo chorus used to have. The bass is smaller, and all the parts seem to have been depleted of the enthusiastic element. The singing the other evening was never above mediocrity. There was never any moment of massive precision, such as all lovers of this choir remember

and love. In short, it was an Apollo concert with the divine spark left out. The orchestra was not well together, and so the entire work lacked the finish of effect which Haydn's sweet, naive and old-fashioned music must have if it is going to have anything.

Mr. Wild made a fine appearance; his beat is good-looking, but why does it not bring results? This is the question before the house.

* * *

My own opinion is that the Apollo managers made a mistake in not engaging Arthur Mees and absorbing again into the Apollo body the singers who had gone out to sing with him. Mr. Mees is not a typical chorus leader. He is too dry; but underneath this dryness of manner Mees has a great deal of musical enthusiasm. Moreover, he showed in his work here that he knew how to build up readers able to grapple with the utmost difficulties of chorus singing and to bring the whole to a musical result. I do not find in Mr. Wild's work evidences of any such capacity. I think he lacks temperament. However, this is not our affair. If Mr. Wild's work is satisfactory to the members of the Apollo club, it is only necessary to congratulate them upon having secured what they were looking for.

* * *

This brings us to the question why the American chorus singer is so absurdly restricted in his ideas as to what oratorios there are to sing. Take the Boston Handel and Haydn Society; it has been suggested that it might as well have been called "The Messiah and Creation" Society. The same appellation might be given to our Apollo club; but this is easier of explanation, for it is due to Mr. Tomlins. That enthusiastic artist begins by assigning Handel's "Messiah" an artistic pre-eminence it cannot rightly claim. The "Messiah" is one of the greatest oratorios ever written, certainly; but there are others. Is there anything about this "Messiah" music in any way distinguishing it from the music of others of Handel's oratorios? Nothing whatever. It is Handel's usual style, enhanced now and then by a momentary inspiration derived from a text of singular elevation and beauty. This is all there is of it. In place of the little love questions

of his Italian operas and the purely conventional poetry of the lighter oratorios, Handel had here a text which means something; it is a text which appeals to the most intimate religious sentiments of the religious world, and which in fact comes very near what we might call the folk tone of Christendom. No wonder the clever old opera writer was stirred, for Handel was a religious man in his better moments and a sturdy and orthodox Protestant theologian all the time! But to claim, as is sometimes claimed, that Handel was actually inspired in writing it, and that it contains a divine afflatus wholly peculiar to itself, is absurd; it is enough to remember that parts of it are taken with only a change of words from some of his operas. Of course it can be said that he had been inspired upon the former occasion, when he was writing these movements in their original form. Perhaps; and it may have been the sweet Cuzzoni who inspired him. I cannot tell. Be this as it may, the music of this work is only some of the better music of its author, and there is perhaps not one single movement in it which for inspiration, dramatic truth or inherent strength can be placed above some other movement from secular works which nobody supposes were inspired. What would it have been could we have found in the "Messiah" a melody like the famous "Largo," which Theodore Thomas apotheosized so famously a few years ago? Then, indeed we might talk of inspiration. We could have said: "What breadth, what strength, what purity of religious inspiration!" Oh, yes, we could have said it; any good critic is equal to a job of that kind, or even any good amateur. But is it good sense? Not a bit of it. Nothing is to be gained by claiming inspiration for any literary or artistic work. It is good, it is noble; or it is bad, ignoble. So much can be predicated from the work and all the world can try and see. But to say that a work is inspired puts us upon an impossible quest. We cannot disprove it. It has no more to do with the case than the flowers that bloom in the spring, or the historical question whether the composer was down or up in his flesh when he wrote it. There are, indeed, some beautiful and masterly moments in the "Messiah"—such as the "Wonderful," "Councillor," "And the Lord hath lain on Him the iniquities of us all," the "Behold and see," or even

the charming "O thou that tellest." But also what deadly dullness! And even supposing that Handel had been inspired in writing the "Messiah" and the operas before it, what bearing has this fact upon the question how to sing it and what else to sing? It is a case of the women liking to soar, or imagining that they soar.

* * *

As for good old papa Haydn, with his wig and his peruke—and his scientifically accurate tone-painting of the "Creation," with his "flexible tiger," his "tawny lion," the "impatient steed" and the peaceful wool-burdened flocks—why do we go on harping upon these strings? It is naive, childlike and well done, but its day has passed. A hundred years is a very long time. Moreover, we no longer believe the myth upon which the text is founded. And supposing we pass this point, what shall be said of all the beautiful works which have been written since?"

* * *

Among the latest accessions to the ranks of artistic musicians in Chicago is to be mentioned Mr. Max Heinrich, the celebrated singer of songs, who has lately been added to the faculty of the Chicago Conservatory. By way of introduction, Mr. Heinrich gave a notable song-recital in Central Music Hall April 12th. His selections, comprised in four or five numbers, contained the following: Four Schubert songs—"The Fisher Maiden," "Death and the Maiden," "Faith in Spring" and "The Erl King." Then a group of songs in English—Handel, "Where'er You Walk"; Tschaikowsky, "Invocation to Spring"; Mackenzie, "Spring Song," and Gounod's "It Is Not Always May." Following these five songs by Schumann, including the "Mondnacht," then four by Franz and four modern pieces to close. There was a large and fine audience in attendance and the applause was everything an artist could desire.

As to the quality of the work, it was both very strong and also in places weak. Mr. Heinrich's voice is slender in volume and this already insufficient vocal resource he pleases to still further hamper by playing his own accompaniments. For this reason the effect of the "Erl King," for instance, fell greatly short of the possibilities of this work, almost totally

lacking in the tremendously driving and weird quality so well known in the instrumental arrangement. The impairment in this instance was due to his keeping the accompaniment too subdued, in order that the voice might be heard. As for the vocal treatment of this great piece, it was highly dramatic and masterly in the differentiation of the speakers, and in the delivery of the text. If it had been as well sung, with perhaps twice as much average volume and the accompaniment let out in proportion, the effect would have been striking. The same might be said of the Tschaikowsky piece. In general, the singing was more recitative than singing, and the text was generally delivered with great beauty, particularly in the German—Mr. Heinrich's native language. His English, moreover, was far superior to that of most singers taught in America, for in this country we have not yet arrived at the point of artistic intelligence demanding and insisting upon the pure vowels and clean enunciation of text which a really pure vocal method permits in the highest degree. English singing is taught very little outside of England, as can be heard in any well-trained English singer. Mr. Heinrich has a little accent, but his treatment of English text is surpassed very rarely, and if our young friends now singing so-called "opera in English" at Studebaker Hall were to come to him for training in the enunciation of words, the promises of the bills would be proportionately fulfilled.

In some cases Mr. Heinrich surpassed desirable license, as, for instance, in his almost eliding the first tone of Schubert's "Belief in Spring," which he sang in English. His treatment made this tone no more than a grace note, and deprived the rhythmic scheme of the piece of its reposeful two against the triplets of the accompaniment.

I should also differ as to the propriety of at least one of his selections, Schumann's "Moonlight." This beautiful and indeed exquisite song is placed for a pure soprano, and the accompaniment is treated in the most lovely manner possible for such a vocal register. To transpose it a fourth lower and sing the melody below the accompaniment is to deprive the song of its characteristic beauty; and in my opinion Mr. Heinrich would have shown a more delicate, artistic sense if he

had given something else instead, leaving this for an occasion when it could be done by a soprano voice.

It is one of the most gratifying signs of the times that there is now a demand for song singing as opposed to highfaluting with Italian arias from grand opera. It shows intelligence "almost human." And it is a most fortunate thing for Chicago that an artist so well qualified in this respect as Mr. Heinrich has come here to reside and to teach.

W. S. B. M.

LEIPZIG NOTES.

On the 28th of February and the 1st of March two excellent productions of the "Messiah" were given by the celebrated "Riedel-Verein," with the assistance of the Gewandhaus orchestra, Dr. George Gohler conducting. The soloists were Misses Marie Katzmayr of Vienna and Adrienne Osborne of Leipzig, Mr. Heinrich Hormann of Frankfort and Dr. Felix Kraus of Vienna. Mr. Paul Homeyer was organist, and Adolf Ruthardt pianist. Miss Osborne is excellent in oratorio, as is also Dr. Kraus. Both have the serious contemplative style essential for oratorio, and yet, strange to say, Miss Osborne—who is an American, by the way, is on the stage, only at her best in such roles as "Carmen," "Mignon," etc. In these she can attract large audiences the year round, but in bigger roles—particularly Wagnerian—her histrionic equipment reveals its limitations, though the voice itself is more adequate than that of many who act the roles to perfection.

At the 19th Gewandhaus concert, Beethoven's "Egmont" overture and Brahms' fourth symphony (the E minor) were the orchestral members. I believe this is the least popular of the Brahms' symphonies, yet, notwithstanding its reminiscences in thematic material, what a "Brahmisian" individuality radiates through it all in its "workings out," its bigness and its rugged tenderness. And who can write an "Andante moderato" or an "Allegretto" like Brahms? There seems to me somthing as peculiarly individual in these as in the Mendelssohn "scherzo." A veritable novelty at this concert was Bach's D minor concerto for three claviere with string orchestra, played by the Misses Koch, Landowska and Siebold, all of Berlin. It was not particularly well received, for the reason, I think, that every one expected it to sound very "grand" and were disappointed, in discovering that three pianos make no more noise than one. No fault could be found with the ladies' interpretation unless it was because of the admirable ensemble that the three pianos "sounded as one." The real treat at this concert was the solo playing of Klengel, the first cellist of the Gewandhaus. Julius Klengel and Hugo Becker divide the honors as the two greatest living cellists in Germany. Each is inimitable in his way, Becker having perhaps the greater tone and Klengel the most wonderful technical virtuosity. He played Rubenstein's A minor concerto, a nocturne and etude of his own, and several encores.

At the 20th Gewandhaus Wagner's prelude to "Parsifal," Bach's G minor concerto for organ, (Homeyer), Verdi's "Stabat mater" for four-voice chorus, "Te Deum" for double chorus, and Brahms' "Triumphlied" were presented. The Verdi numbers were, of course, the novelties, though the Brahm's number might also be included. It is certainly a much stronger work musically than either of Verdi's, though the latter has made a much to be desired innovation by abjuring the senseless repetition of words and phrases, so peculiar to this style of composition. It is a welcome delivery from old-time traditions and is consistent with the times.

At the 7th chamber-music concert, Mozart's F major quartette, No. 23, Beethoven's C sharp minor, opus 131, and Schumann's E flat quartette for piano and strings were played by Berber, Wille, Sebald and Klengel, Sapellnikoff participating in the Schumann number. It was an "off" evening and nothing went really well.

The 21st Gewandhaus was equally wearisome, an hour and forty minutes being devoted to depicting Berlioz' "Episode from the life of an artist." Programme music has made wonderful strides since Berlioz' time, and when one departs from the established symphonic form, as does Berlioz in this so-called "fantastic symphony," one presupposes new ideas in "the beautiful" which cannot be expressed in an old form. In this work one seeks vainly for the beautiful, and finds only the illogical, the inane, the theatrical and the tawdry. The one bit of interesting thematic treatment is the conversion, or "perversion" of the love-theme into a witches' dance in the last movement. But this hardly makes a symphony, though "fantastic" it is, in an old-fashioned way. Leopold Auer, from St. Petersburg, played Beethoven's violin concerto in fine classic style and the concert closed with Weber's delightful "Euryanthe" overture.

At the 8th chamber music concert I missed the novelty; a sextette in D minor by Heinrich XXIV., "Furst Reuss." The lovely Haydn quartette in D, opus 64, and Brahms' sextette B flat, op. 18, were irreproachably given.

The last Gewandhaus (22d) was very interesting. Nikisch gave us the finest interpretation of the ninth symphony which we have had this season, and the happy idea of prefacing it with Beethoven's First symphony was one worthy of emulation. We all know that the "First" was written in Beethoven's "Haydn-Mozart" period, still, a few indications of Beethoven's independence of character assert themselves, such as opening on a dissonance, (chord of the seventh) in the first movement, and the freedom of tonality in the minuet, which should, as has often been remarked, have been called a Scherzo. I might add that the Andante would have been admirable for treatment as a minuet, having all the requisites in character, rhythm and prescribed tempo. The symphony is like a "curtain-raiser" to the ninth, where we see the Beethoven, not of yesterday, but of to-day and of all time, gigantic and miniature, scholarly and romantic. Nikisch's lights and shades, in which he is unique, were again peculiarly in evidence, and

his intellectual and emotional grasp of such great works seem co-equal; nothing seems left to be desired. The chorus forgot for once that there was anything "impossible" in a tessitura of high A, and the finale was, as it was meant to be, a song of joy, free and spontaneous.

On the 17th of March a centenary production of Haydn's "Creation" was given in the Albert Hall, with Winderstein's orchestra and the Sing-Akademie chorus. It is just one hundred years since this work was first presented to the public, and it proved itself still capable of charming, with its blithe melodiousness and naivete. A feature of Leipzig is the annual production of Bach's "Passion" music, given in the very church for which Bach composed it, where he was organist and cantor till his last days. This year the most interesting,—the "Matthew" passion,—was given, with the Gewandhaus orchestra and chorus, and the Thomaskirche male choir. Nikisch conducted and Misses Geyer and Osborne, Messrs. Ulrici, Kraus and Manns sang. All were excellent, excepting the last-named, who as St. Matthew had the burden of the story to tell, and he told most of it in a piping falsetto, exasperating the majority of his listeners to the utmost. The choruses are the most interesting portion of the work, however, being almost entirely written in partial or complete canon, with a bit of eight-part writing here and there. But it contains some beautiful solo work as well, and one of the most inspired chorales I have ever heard is sung and repeated at intervals throughout the work.

I intended mentioning the annual "Prufung" concerts of the Royal Conservatory, but will be obliged to withhold them for my next budget.

LOUIS CAMPBELL-TIPTON.

FELIX WEINGARTNER'S CONDUCTING.

M. Kufferath, in "La Guide Musicale," gives an account of Weingartner's reading of the Beethoven fifth symphony, when he conducted the Brussels symphony society, recently. He says: "After the closing chords the celebrated master was recalled not less than four times, and the hall resounded with a veritable ovation. The reason was that he gave an extraordinary intensity of life in rhythm and expression to the ensemble of this unique work, so powerful and so moving, tumultuous and serene, tormented, passionate, violent, tender, resigned, exulting, in turn, marvelously varied in tones and accents and nevertheless incomparably one in spirit and sentiment. It is interesting to note that Mr. Weingartner confines himself strictly to the classical interpretation, and that he does not romanticise the first movement by retarding the opening theme, in order to give it an appearance of greater weight; he takes the movement in a strongly marked allegro con brio and maintains this movement quite to the end, varying only by a very slight flexion of slower tempo, so slight

as with difficulty to be appreciated, in the more tender second theme, which the flute announces.

In the third part, the famous passage of the basses in the trio was marvelously rendered, with clearness and perfect sureness, thanks to the very energetic accentuation of the quarter note preceding the eighth, which almost all directors shorten to an eighth. By sure instinct Beethoven had marked this note forte. It is necessary that it should be heard. At the rehearsals Mr. Weingartner insisted very much upon this little detail. Notable, also, was the perfect maintainance of the pianissimo, which Beethoven so positively demanded, upon the pedal point on A flat, which leads to the heroic explosion of the fanfare. It has an effect of mystery, a chiaro-oscuro, after the manner of Rembrandt, at once characteristic and satisfying. This truly classical interpretation of the incomparable symphony had all the more interest to artists because it had been preceded, this winter even, by very interesting performances of this same work, but which appeared lightly fantastic under the direction of Mr. Arthur Nikisch.

If the symphony was the great triumph of this concert, the exquisite execution of the overture to "Freyschuetz" moved the audience not less profoundly. At the beginning Mr. Weingartner took a sort of half-tint which gave it a chastely dreaming character; he gave the brass chords which lead to the allegro a great impressiveness. This part he took in a very reserved movement and in a sort of mezzo-forte, saving his power and spirit for the conclusion. The resumption of the theme thus acquired a crescendo of impression quite conformable to the dramatic sense of this beautiful symphonic page."

BOWMAN'S CHOIR IN "HIAWATHA'S WEDDING FEAST."

Mention was made in a former number of the large chorus choir which Mr. E. M. Bowman conducts at the Baptist Temple in Brooklyn. On the 23rd of March the choir gave a concert with a musical program of a highly varied order, the second part of which consisted of "Hiawatha's Wedding Feast," the music by S. Coleridge-Taylor, the very clever young English composer of color. The soloist of the evening was Mr. H. Evan Williams, the tenor. Of this work in particular, and of the concert as a whole, the New York "World" of the following day has the following notice, evidently written by a reporter not intending to be critical:

"The Baptist Temple was crowded last night. Every seat on the main floor and in the spacious galleries was occupied. Standing room was at a premium. The occasion was the annual concert of the Temple Choir. The Temple Choir is a unique organization, planned by organist, E. M. Bowman. Its object is to raise the standard of church music. The choir is a sort of choir within a choir, a central body of trained singers and a larger body of singers with natural gifts for music. The whole choir was on duty and filled the seats in the Temple not only in the loft, but overflowed into the sections to the

right and to the left. Mr. Bowman is a practical musician. He may have his theories, but he believes to secure the best results there must be hard work, close application and much practice."

"The glorious success of the concert was the result. The great choir sang in good time and in excellent voice, and with a confidence that comes from a thorough knowledge of the theme and assurance of their ability to do what was expected of them.

"The feature of the concert was reserved for the last. The beautiful cantata, "Hiawatha's Wedding Feast," by Longfellow, with music by S. Coleridge-Taylor, was sung for the first time in public in this borough, without a break. The choir certainly did itself and its instructor and leader great credit. The choruses were delivered in most excellent time, the voices harmonizing sweetly and pleasingly. Then Evan William's handling of the tenor solos added a thrill to the audience. His voice, full of sweetness and sympathy, seemed to reach the ideal aimed at by the composer.

"There was not a jarring note in the whole programme. From the high-swelling tone of the Choral Concert Polonaise, by the choir, at the opening, to the cooing sweetness of the old Welsh songs by Evan Williams, at the close of Part I., there was that harmony of arrangement and production which seemed to hold the audience in full sympathy.

The program book of the evening is a very interesting production, containing the names of the officers of the Temple Choir, and the names of the singers as well as the players in the Temple orchestra. To give an idea of the scale on which this affair is conducted it may be mentioned that the choir is divided into four grades. The first grade, entitled "Soloists," contains seventeen singers, among them Mr. Bowman's daughter, Miss Bessie May Bowman, who is a very charming soprano. The second grade is entitled "Seniors" and in this rank there are eighteen singers. The third grade, entitled "Juniors" contains no less than fifty-five singers,—and the fourth grade entitled "Choristers," contains sixty-seven—a total of one hundred and fifty-seven singers, a musical society large enough to be capable of admirable work. The Temple orchestra consists of twelve violins, two violas, two 'cellos, two basses, two flutes, two clarinets, two cornets, one trombone, one French horn, drum and zither. Of these, two violins, one viola, one 'cello and one bass are marked "for this occasion," leaving the remainder of the players as permanent members of the Temple orchestra.

The program book also contains the names of the officers of the Order of Mackintosh, the Grand Mackintosh being Mr. Henry P. Toombs. This society is the legion of honor of the choir, and is composed of those members who during a period of six months or a year do not have a single absence or tardy mark against them. After a certain perfect record of this sort they are promoted to the Order of the Mackintosh, and the person elected to the president's office in this order, the Grand Mackintosh, is inducted into his position with whim-

sical ceremonies, and duly invested with his robe of office, which is a mackintosh specially prepared for the occasion. The membership of this order, according to the list in the program book, comprises nearly the whole of the forces, being almost as large a total as the entire membership of the choir.

In order to explain this singular phenomenon in a chorus choir of absolute punctuality on the part of the members for a period of a year or more, it is necessary to refer to the principles on which this choir is organized. The chorus is divided into four parts or divisions, each of which constitutes a complete choir, all the parts and all the ranks being represented. On the first Sunday of every month the first division has the liberty of absence, on the second Sunday the second division, and so on, so that once in every month every singer is entitled to a Sunday off. When there are five Sundays in a month, all the singers come together and festival services are held appropriate to the occasion. It is doubtful whether there is another chorus choir in the country where a high standard of musical work is maintained and so large a membership is kept together with so little friction and so much friendliness and good will as this of Professor Bowman.

SAINT LOUIS AMATEUR ORCHESTRA.

A program lately received of the St. Louis Amateur orchestra gives a pleasing list of selections, the most important being the overture to Rossini's "Semiramide" two pieces by Greig for string orchestra, and Goldmark's overture to "Sakuntala" and Strauss' "Gipsy Baron" waltzes. The solo numbers were for clarinet, voice and piano, one each. The orchestra comprises 10 1st violins, 11 2d violins, 6 violas, 5 'cellos, 4 basses, 2 flutes, 2 oboes, cor Anglaise, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 cornets, 3 trombones, tuba, harp, tympani. The director is Mr. A. L. Epstein. Of the foregoing concert the correspondent says that it was very successful artistically and the attendance was large. Owing to the necessity of making money by the concerts in order to maintain the orchestra, the selections have to be chosen with a little more reference to popularity and general pleasing qualities than would otherwise be desirable.

Enterprises of this kind are of great importance, and it is along this kind of road we must travel in order to reach complete orchestras of American players, with their high-strung nervous qualities and ambition, and the American director who will bring a higher art out of this superior material. Those who imagine that the last word has been said in orchestral perfection and spirit by the work of Theodore Thomas and the great European directors, have only a very few years to wait for something far better. Imagine what it would be to have such a director as Dr. Hans Richter at the head of a lot of live young men, with a violinist like Brodsky at the head of the violins. There would speedily be a spirit which at present is very rare in orchestral work. Or if a young director, an interpretative artist, such as Go-

[illegible]

[illegible]

[illegible] Musicians, says the [illegible] time was more interesting than the [illegible] Cummings [illegible] the [illegible] Lemare [illegible] that if a [illegible] [illegible] [illegible]

the proposal, music is essentially a reproductive rather than a productive art; and to recognize it municipally is simply to subsidize local performers. One recalls, of course, Wagner's plaintive protest: "I am a genius; it is the duty of society, of the state, or of somebody to support me while I create." But Wagners are not yet as plentiful as blackberries; and it is hardly likely that any municipality of business-like Britons will within any conceivable time start a new office of Corporation Composer, with salary, residence, and free coal and gas attached. If the I. S. M. merely desire that bands of instrumentalists should be engaged to play in public places for the entertainment of the masses, they have only to look around to see that a great deal of money is already being spent in this direction. That more should be spent is out of the question, considering that the piper must be paid by the already overtaxed ratepayer. As for municipal orchestras and municipal opera houses, about which there has been a great deal of talk, such undertakings are best left to private enterprise. They are for the benefit of the few, and they should be paid for out of the pockets of the few, not by the taxation of the many.

That was an amusing passage at arms between Sir A. C. Mackenzie and Sir Hubert Parry the other day about the nationality of the bagpipe. The Principal of the Royal Academy of Music objects to have it said that such a barbarous instrument as the pipe is the peculiar possession of his countrymen. The fiddle, he declares, and not the bagpipe, is the national musical instrument. Sir Hubert Parry suggests something like a conciliating compromise. His view is that the bagpipe came originally from East Angila, and was afterwards, with native modesty, appropriated by the Scots. Where doctors differ it would perhaps be unbecoming in an uninstructed outsider to offer an opinion. I am afraid, however, that Sir Hubert Parry is more nearly right than his brother Principal. The bagpipe is certainly recognized as the national instrument of Scotland, but it was not always so. Three hundred years ago it was practically unknown in the country; whereas, long before that, it was in general use in England. Chaucer's miller played upon it; and when Falstaff wants to impress us with the low state of his spirits he compares his condition with the melancholy drone of a Lincolnshire bagpipe. There is a figure of an angel playing on a bagpipe (this should please Sir Alexander Mackenzie) in a crosier given by William of Wykeham to New College, Oxford, in 1403; and as I showed in these columns some years ago, we have the well authenticated case of an English clergyman playing his congregation to church with the pipe, which he used to lay on the altar till service was over. All this, of course, as to the priority of use of the bagpipe as between England and Scotland. In its origin the instrument is no more English than it is Icelandic. Even Nero, although he is said to have fiddled at the burning of Rome, knew it, and had it impressed on one of his coins.

TRIALS OF A CHURCH SOPRANO.

In the Lewiston (Me.) "Journal," Mr. Bret H. Dingley gives an appreciative sketch of the troubles of a church soprano:

One of the Bridgeport, Conn., churches discharged its soprano, the other day, "because she was too dramatic when singing and tossed her head too much." And this leads me to say that there is more solid comfort in being a sword-swallower in a museum, than in being a church singer in some churches. The trials of many church singers are not the least in the world. In the first place they stand up in front of their Sunday audience and expect all kinds of critical slaps between copious verses of "Sowing the Seeds," and "Lead Kindly Light." That is their privilege. In the second place these critical variations often reach double forte and fetch up in the ears of the singer or singers talked about. That is their common experience. In the third place, at the end of the seventh heaven of standing up to be shot at in the choir-loft of the blessed, a heaven that is made short or long, according to the "Christian fortitude" of the congregation, they have the certainty of receiving their walking papers, some day, couched in language that does not even leave the comfort of a doubt. In this kind of an atmosphere, which I do not mean to say is always, but sometimes breathed in a church, the singers are always expected to sing sweetly and in tune and with confidence. Rather do I think we ought to remember that there are few of the really great and wholly satisfying singers in the world; these it is our privilege to hear once in a while. But, meantime, our choir-lofts must be filled as best they may, for the church without music would be like a parson without a text. The volunteers or applicants, as the case may be, do not claim to be artists of the first rank (unless they are singing their solos for the first time), but only that they are trying their utmost as is almost always so, since church musicians are usuallly very conscientious. Therefore the good old motto, pasted up in the western church, appears to me to be a proper as well as a humorous sentiment when it said:

"Don't shoot the organist for he is doing the best he can." I am not so sure but that there is as much Christian experience for the listener in forgiving a church singer or organist for musical backslidings, as there is in the exultation of listening to what seems a perfect and gloriously churchly performance. At any rate song birds do not love to sing in barbed wire cages. A sweet, pure atmosphere is everything to the musician who is not a musician unless he or she is as sensitive as an enharmonic harp exposed to wind and weather.

PHILIP WOOLF ON MACDOWELL.

In the Boston Gazette, Mr. Philip Woolf has the following well-made and convincing discussion of the qualities of Mr. E. A. MacDowell as pianist and composer. The article is to be taken as in some sort a reaction against the over-praise and over-estimation which it is

the fashion to accord this fascinating personality, in certain American quarters.

"As a pianist Mr. MacDowell stands in the second rank, and considering his fine taste and his musicianly knowledge, the manner in which he misinterpreted Mozart and Schubert was a painful surprise. He entirely missed the spirit of the works he played, and if his attempt was deliberate it is an example of taste run mad. Mr. MacDowell attempted to improve the works by modernizing them, tried to recommend them to the public by making them as nearly like his own compositions as possible. The fluent language in which Mozart and Schubert spoke was converted into the spasmodic utterances of a victim of St. Vitus' dance; the works were dragged, pounded and massaged until all their characteristics were lost and they might have been the opus 1 of a new American genius. Mr. MacDowell's reading of the works suggested Dryden's and Pope's readings of Chaucer; the intention was admirable; but it was born of and appealed to the worst kind of taste.

"He was naturally more successful with his own works, though even here if he had been more merciful of the piano the result would have been more effective. Mr. MacDowell put his talents to a severe test when he played so many of his own works, and it is undeniable that the test resulted in something that closely simulated monotony. The tone color was similar throughout, and certain little tricks of manufacture were prominent throughout. Full, affluent musical knowledge was always in evidence, the effect is always imposing, and although one is sometimes doubtful of the meaning, one is willing to take the high message on trust, feeling sure that the composer is prophesying under inspiration even though he sets down the message in hieroglyphics. In pieces like the "March Wind" one is grateful to the title and clings lovingly to it as a gleam of light in the midst of darkness, and if the title were not given one would swimply feel that Mr. MacDowell was testing the piano to the full capacity of its strings for the sake of science rather than of art. The sonata improves on acquaintance, and one is hopeful that one almost understands its meaning. At least the work impresses one with its unmistakable power, even though it is suggestive of a Titan shrouded in mist shrieking a message to his invisible friends in cloud land. Even while protesting it is impossible to deny that Mr. MacDowell is a composer of rare talent, that he is always interesting, not infrequently convincing, and that even in his smallest works the thinker and artist is always conspicuous. The trouble is that the thinking is more prominent than the feeling, and it is spasmodic rather than continuous. Beethoven, whom Mr. MacDowell is said to equal if not excel, states and develops a theme in a logical manner, there are no breaks in his story and every phrase adds to the general effect. Mr. MacDowell writes as Sterne tells a story; he leaves entire chapters blank paper and the middle of the book has no connection with the beginning or the end. In his desire to show his admirable learning he forgets that he is deal-

ing with ideas, and if he can work out a pretty modulation or an ingenious bit of counterpoint he feels that he has not written a sonata in vain.

"It may be that Mr. MacDowell's genius is above the capacity of his critics, and he who has carefully studied the history of music will be chary of denouncing as commonplace or meaningless that which the future may praise as the consummate flower of genius; Beethoven was misunderstood, Wagner was misunderstood and Mr. MacDowell may be misunderstood; but perhaps in fishing for genius it is a bad policy to preserve all the dwarfs in the expectation that they will grow into giants."

THE ORGAN AS "SHE" IS PLAYED ON SUNDAY.

The Lewiston Journal gives several columns of programs of Easter music in the churches of Lewiston and Auburn, from which the following summary of organ selections is given. The design is to show the range and character of the selections appealing to organists as suitable Easter music.

Prelude, Farvarger.
March from Athalie, Mendelssohn.
March from "Tannhaueser," Wagner.
Marche Solennelle, Renaud.
Unfold, ye Portals, Gounod.
Marche Funebre, Chopin.
Marche Pontificale, Gagnon.
Processional March, Wely.
Grand Offertory in F, Vincent.
Postlude, Rinck.
Fanfare, Lemmens.
Prelude to Fugue in C major, Rinck.
Nun's Prayer, Oberthur.
Gloria from 12th Mass, Mozart.
Offertorie in C minor, Batiste.
Festal Marche, Clark.
Alla Marcia, Ravina.
Marche Pontificale, Tombelle.
Marche Solennelle, Gounod.
Offertorie, Catilene, Dubois.
Triumphal March, Costa.
Prelude, Suppe. (This must be "Poet and Peasant.")
Voluntary by the Dominican Band.
Hallelujah Chorus, Handel.
Postlude, Mendelssohn.
Prelude, Dubois.
Postlude, Whitney.

SOUSA AS HE IS.

The San Francisco Chronicle took advantage of the presence of

Sousa in town to get some good talk out of the genial master, and here are a few bits out of it:

What is most unusual in a man of his profession, Sousa is a great lover of athletics. In his younger days he was a capital light-weight boxer and one of the best amateur baseball pitchers in the country. He still retains his interest in sparring, and is very apt to be found with a party of friends in a box at the meetings of champions. When he was last in Providence, R. I., Fitzsimmons was there with his company, and the two men were stopping at the same hotel. A party of Mr. Sousa's friends were lunching with him in a private room and Fitzsimmons was invited to join the party. After a discussion of the tariff, in which Sousa won the boxer's heart by explaining a few of its intricacies, the discussion turned to boxing. Fitz illustrated some of the features of the Corbett-Fitzsimmons fight and referred to his method of guard and the difficulty men had in hitting him in a vital spot. "I wonder if I could hit you," broke in Sousa, and in a moment the bandmaster and the pugilist had their coats off, and the former was trying his best to "land" on the man of muscle and defensive skill. He succeeded so well that when they got through Fitzsimmons remarked: "De little feller is all right," but the effort cost Sousa many twinges of his baton arm, where it had become bruised in the warding off of his opponent.

As a band leader Sousa is hypnotic, rather than magnetic. He throws his whole personality into the piece being played. After one of the San Francisco performances, when the "Siegfried" excerpts had been magnificently played, a friend complimented Sousa on the amount of action he showed in his work in this particular number. "Do you know," he said, in reply, "I was as limp as a rag after the 'Seigfried' and fairly staggered on my way to my dressing-room. People imagine that it is merely a matter of getting up there and beating the time and letting the band do the rest, but to bring out the best work you have to fairly hypnotize the men. In seeking after volume in a musical performance you can get a performer up to a certain point all right, but when you go beyond that, if it is a singer, she screeches; if it is a violinist, he scratches, and if it is a brass player, he blares. In the 'Siegfried' where you are seeking after magnificent climaxes with the volume increasing all along, it is a big task to keep all your men at just the right point and not let them step over. Why, when I got through that number I felt as if every bit of that wind had been blown right through me, and I could hardly find my way through the stands to the wings."

As a worker Sousa is simply indefatigable. Besides his work with his band, which is no light task, in view of the fact that the organization averages nearly two performances a day throughout its tour, and in very many cases plays in two towns on the same day, he is almost constantly at work on musical compositions. He is at present under contract for two operas, one for Hopper and one for Kiaw & Erlanger, called "Cris and the Wonderful Lamp," a story of a Connecticut boy

who got hold of an Aladdin's lamp and was always in trouble on account of it, which is to be produced in September, and is also at work on a new march, which he has contracted to have in the hands of his publishers in April. He worked on the march in nearly every spare moment during his San Francisco engagement. The day the band played in Oakland he received a note from a photographer there asking for a sitting, in which the suggestion was made that he could kill time there as well as in San Francisco. "Kill time!" exclaimed Sousa to a friend, pointing to the sheets of music paper on the table, half-covered with musical notes. "That's the way I kill time—sprinkling gold dust on paper."

Sousa believes firmly in the musical future of the West, or rather musical present, for as long as two years ago he made the statement at a dinnner here that "the day of the musical faker in the West has passed."

In his family life Sousa is delightfully situated. He has one boy and two charming girls. Mrs. Sousa was a singer of some note in amateur circles in Philadelphia and he depends greatly upon her estimate of his work, outside of the fact that he is an excellent judge of the comparative value of his own compositions. "However much I may appear to try to fool others," he once said to the writer, "I am always honest with myself. I never try to fool Sousa."

ALEXANDER VON FIELTZ.

This composer was born in the city of blessed musical memories, Leipzig, December 28th, 1860. His father was by birth Pole, his mother a Russian; his grandfather, on the mother's side, was French, his grandmother Italian. Von Fielitz is thus by blood, half Sclave, half Romance, while by birth and musical development, he is entirely German, being born in Leipzig and educated in Berlin and Dresden.

He was taught piano by Julius Schuloff, and found in this musician not only a good teacher, but also a firm friend and protector. Kal Bank, too, was a kind and valuable counsellor, for he turned him toward his artistic career from which his family sought to keep him back, but to which he felt himself strongly impelled. In spite of opposition he finished his course of studies, passed an excellent examination and devoted himself wholly to music under the direction of that well-known Kretschner of Dresden.

While still young he had the satisfaction of hearing his first composition, a church chorus, a work for orchestra, given in Dresden with success. Later he became conductor in Zurich and Lubec, and finally acted in this capacity at the Leipzig Theatre, where he attracted great attention. He was making a name for himself in this position when he was attacked by a serious nervous affection and was ordered south.

He went to Italy, and after a residence of three years in that beloved land, he chose it for his permanent home. He spent the years in great retirement on the Isle of Capri, where he fully recovered his

health, and where he devoted himself to composition. Since then he has been settled in Rome and busily at work there.

It is easy to understand, in listening to the music which Von Fielitz has written, the varying characteristics which are perceptible. He is German in his expression, then Italian, and often Slavonic in the temperament of his music. All this is accounted for, if a musician bears in mind, the training, the inheritance and the environment of this musician. Brietkopf and Hartel, the well known publishers, have issued many of Von Fielitz' works.

LIEBLING'S CONCERT.

Emil Liebling's concert in Kimball hall last evening proved to be an event of interest, the conspicuously attractive features being the solo numbers of Mr. Liebling and the singing of Mr. Myron E. Barnes, a vocalist whose work of last evening seems to insure him a warm reception whenever he chooses to appear before a Chicago audience again. Of Mr. Liebling's marked, individual talents as a pianist the Chicago concert-going public does not need to be told. Last night his playing, not only in the Beethoven D minor sonata, but in the minor numbers of the programme, was noteworthy for the certainty and crispness of execution and the quality of intellectual grasp, which are the conspicuous features of Mr. Liebling's talent. The impression left by his playing is that of an artist whose work is directed always by an alert intelligence and an almost wholly intellectual sympathy with the subject in hand. His programme numbers, besides the sonata, included a transcription of Wagner's "Magic Fire Scene," a new suite by Nevin and numbers by MacDowell, Rubinstein, Liszt, Grieg and Chopin.

The rarely performed D minor trio by Schumann was given by Mr. Liebling, together with Jan Van Oordt, violinist, and Franz Wagner, 'cellist. Mr. Liebling carried the piano part in his own aggressive and assertive manner, but the uncertainty of the strings and the occasional roughness of the violin, in particular, clouded the effect of the performance as a whole. The solo numbers on the programme were supplied by Mr. Barnes, who sung a number of songs of American composition, and Miss Lucille B. Stevenson.—Chicago Record.

TUFTS' "TECHNIC AND NOTATION."

Some twelve years ago, when the present writer was a music student in Boston, her teacher, in the midst of a talk on pianoforte technic, opened a drawer in his studio and produced therefrom a voluminous manuscript on technic upon which he remarked that he had been engaged for several years. Through the years since intervening, the material then in preparation has been gradually ripening, and it is now before us in John W. Tufts' "Technic and Notation," recently published by the Clayton F. Summy Company. The author has been for many years one of Boston's leading musicians and teachers, and

has published some score of music books for use in public schools. A true teacher, he has always preferred solidity to superficial show, and has therefore aimed to present the principles of music in the most practical form possible. Whoever opens the present volume in the hope of finding how to be a musician without work will be disappointed. No one indeed who received his musical education under Moscheles and in the days of Mendelssohn, Schumann, Gade and Liszt is likely to be fascinated by any of the modern fads or vagaries. The principles here presented are, however, distinctly modern. In their main features they are in harmony, also, with the methods of several, at least, of the most prominent European masters of the present day. This is attested by many pupils of Mr. Tufts who have studied in Vienna, Leipsic and Berlin.

In the opening chapter we have a description of the various kinds of tone produced by various species of musical instruments. The unvarying shape of the piano tone is that of a dimuendo, the large end of the wedge at the beginning.

As the piano is an instrument of percussion, "any motion of the finger, hand or arm after the blow is given, with an attempt to change the tone in any way is unnecessary and is offensive to the eye of everyone who has studied the simplest laws of vibration." After illustrating the various positions of the hand, good and bad, the author then proceeds to give an exceedingly thorough and helpful discussion of finger action, special reference being made to the thumb, and suggestions being given for the cultivation of legato playing. His first two rules for finger action are these:

"Raise the finger without disturbing the general position of the hand, striking the key with freedom, and without any rebound.

The motion of the finger must not be arrested at any time. It must never be held suspended. Its action must be free and natural. Let the motion at first be very deliberate, being careful that the fingers receive no assistance by pressure from the hand or arm. The slight resistance offered by the key must not arrest the action of the fingers in the slightest degree. The finger should, as it were, go through the key, or until the bearing is reached."

At a time like the present, with its tendency to sacrifice music to mere technical display, the following sentiment is well worth considering. "The brutalities of muscular development must not be allowed to run riot in the endeavor to produce sound beyond the limitations of the pianoforte. The careful student will find ample opportunities for the employment of superabundant vigor, as he will discover,—it may be to his surprise,—that a pianissimo passage played prestissimo in a connected manner will demand the utmost strength and control of his fingers."

In regard to piano practice, Mr. Tufts suggests a division into three parts as follows: 1. Technical work; 2. Illustrations through studies; 3. Solos. He recommends that these divisions should diminish in difficulty in the order given.

Numerous exercises are given for the contraction and expansion of the hand. The scales, both major and minor, receive careful attention, the four forms of the minor being given. The illustrations for the different technical points are drawn from the works of Bach, Hummel, Clementi, Aloys Schmitt, Loeschorn, Kohler and others.

The portion of the work devoted to the wrist will repay studying with special care. It is divided into two parts,—wrist action downward and wrist action upward,—with numerous illustrations. Wrist action downward is used for the first note of a group or phrase, repeated notes, demi-legato notes, demi-staccato notes, staccato notes when played rapidly, chords, and octaves. Wrist action upward is used for any note or notes when followed by a rest, and for staccato notes when played slowly. Wrist action downward and upward is used for repeated notes when followed by a rest.

To the average pupil any note with a dot over it means a sharp staccato. That is, no intermediate stages are recognized between legato and staccato. For this reason Mr. Tufts' additional divisions of demi-legato and demi-staccato give the teacher something tangible to impress upon the pupil. In the demi-legato the tones are barely not connected, while in the demi-staccato they receive just half their written value.

Punctuation and phrasing receive extensive treatment. Examples are adduced from Beethoven, Field, Schubert, Chopin, Heller and others to prove how faulty notation has led to a misconception of the musical ideas to be expressed. Similar care is bestowed upon the pedal and its correct use.

These few specimens are only a hint of the contents of this which I consider a mature and timely work. SADIE E. COE.

SONG-RECITAL BY MME. REGNA LINNE.

March 29th, Mme. Regna Linne, of the American Conservatory, gave a song recital at Handel hall with the following varied and important list of selections:

Allitsen, Like as the Heart Desireth.
Ambroise Thomas, The Evening.
Massenet, Serenade.
Kjerulf, Synno'ves Song.
Groendahl, Dew Drops and Eventide.
Henschel, Morning Hymn.
Weidig, The Disappointed Snowflake.
Mrs. H. H. A. Beach, Alone.
Schumann, Devotion.
The Trout.
Schubert, The Trout.
Brahms, Von Waldbegrentzer Hoehe.

Mme. Linne, who is one of the most accomplished singers in the country, was assisted by Mr. Allen Spencer in several piano numbers

and Mrs. Clara Murray in a harp solo. The audience was large and enthusiastic.

BAYLOR COLLEGE ORCHESTRA.

It is learned accidentally, from a program recently given in connection with Baylor College, at Belton, Texas, that the college, besides having a well-organized music department under the direction of Mr. Eugene E. Davis, Mus. Doc., has also a fairly complete orchestra. The program in question presented the orchestra in light selections only, the numbers being Sousa's "Stars and Stripes," Read's "Daybreak Waltzes," and Scanton's "Flying Squadron,"—all of which were probably popular selections, pure and simple. Nevertheless the orchestra contains an unusually complete representation of all the tone qualities, its compositions being: Violins, 9; viola; 'cello, 2; double bass; flutes, 2; clarinets, 2; cornets, 2; horns, 2; trombone and tympani—25 in all. The chorus numbered forty-five singers and sang the "Harvest Tide," by Hugh Blair. In addition, the solo voices gave Liza Lehmann's "In a Persian Garden."

MINOR MENTION.

Contrary to the usual periodicity, the Dayton (Ohio) Philharmonic Society, under the direction of Mr. W. L. Blumenschein, gave Handel's "sublime oratorio" "The Messiah" at Easter, April 6. The chorus numbered 33 sopranos, 21 altos, 14 tenors, and 16 basses—total 84.

* * *

In the latter part of March a very decided sensation was awakened in Chicago by several appearances of the French opera company, from New Orleans. Contrary to expectation the chorus was large and capable, the orchestra mediocre, the principal singers fair to good and at least two of them, the heavy soprano and the heroic tenor, only a little short of the rank of great artists. To hear a company like this travelling and giving opera with fairly good mise en scene, at theatre prices, awakens renewed admiration for the musical taste of New Orleans, where alone of all American cities such a course is possible. The work of this company differed from that of the Castle Square company in being trained more thoroughly. Several of these singers are graduates of the Paris conservatory and have had a training in all departments of their work, such as it is impossible for an American

singer to get, for lack of high class opera companies in our own language and high class schools for training artists thoroughly.

* * *

Mr. Alexander T. Stewart, of San Francisco, (there was a time when a name like that was worth much money) is making fame and doing good as an orchestral conductor.

* * *

An interesting "pipe organ" recital is reported from Vinton, Iowa, given by Mr. and Mrs. W. J. Hall. The selections consisted of a variety of light pieces by Dubois, Saint-Saens, Guilmant, Nevin (the Narcissus), Rossini, Mascagni, and a selection from Brahms' "Requiem" for organ and piano.

* * *

Leuchart, in Leipsic, has published a trio for piano, violin and 'cello, by Mr. Constantin von Sternberg, which is well spoken of by the "Signale."

* * *

Miss Josephine Large lately gave a recital in Chicago with a varied program, beginning with a Mozart sonata and ending with one of Beethoven's—the inevitable "Moonlight." Contrary to the usual custom, she played some Brahms pieces: the 2d Ballade, Intermezzo, Op. 117, and Rhapsody, in G minor.

* * *

The fifth concert of the Spiering Quartet in Chicago, April 11, brought a Brahms Quartet in A minor, opus 51, No. 2, and the Beethoven Quartet in C major, opus 59, No. 3. Mrs. Fish-Griffin sang four Brahms songs and three by Franz Ries.

* * *

The Chicago Manuscript Society took a night off lately in order to bring out such new works as the members had ready. Following is the list: Four songs by Mrs. Stella Prince Stocker, of Duluth, Minn.; three charming children's songs by Mr. Adolf Weidig, and two songs by Mrs. Regina Watson. This was all. What has befallen those indefatigable composers, Messrs. Gleason, Gill, Eddy, Schoenefeld, Spry, Sleeper, Van Cleve and Miss Willard?

* * *

Much is said against newspaper criticism, but the newspapers sometimes hit the nail exactly upon the head, as witness the following from the Chicago Tribune, apropos to the English (was it English?) enunciation of Miss Mary Linck in the Castle Square "Trovatore": "As for enunciation, the young woman might as well have sung in Choctaw."

This is quite to the point, although it has been maintained by an auditor with a reputation as an Indian scholar that she actually did sing the opera in Choctaw. This, of course, would remove her enunciation from the category of reproof and place it among the tours de force.

The following are the violin numbers played by Mr. Carl Riedelsberger at his violin recital in Duluth: Vieuxtemps, Fantasie Caprice, Raff, cavatina; Weniawsky, Obertass; Saint-Saens, Swan Song; Sarasate, Ziegeunerweisen; Marie, Serenade Badine; Weniawsky, Souvenir de Moscow, Ernst, Elegie; Hubay, Devil's Dance.

* * *

Mr. Dietrich Strong, whose excellent playing has been mentioned in MUSIC several times, gave a recital in Boston, March 30th, with the following selections:

Mendelssohn, Prelude and Fugue, F minor.
Beethoven, Sonata in E major, opus 109.
Scarlatti-Tausig, Capriccio.
Poldini, Mazurka.
Massenet, Melodie.
Arensky, Esquisse.
Saint-Saens, Concerto in G minor, op. 22.
(Second piano by Mr. Carl Faelten.)

Among the easy pieces given at various pupils' recitals of the Faelten school, the following are quoted as comparatively little known: Mrs. Beach, Minuet, Gavotte, March, Jensen, op. 33, Polonaise, Evening Song Baracarolle, Reigen. Horatio W. Parker, reverie, Pondino Ballad, F sharp minor, Tale.

* * *

Programs received from the Oliver Willis Halsted Conservatory of Music (place not stated), show the work of a conservatory orchestra, with the following appointment: 1st violins, 3; 2d violins, 5; 'cello, 1; cornet, 1; flu te, 1; piano, 1. The programs of pupils' recitals are very creditable, and show good ideals.

At a musical evening by the pupils of Mrs. Louise Beck, of Ravenna, Washington, an interesting and creditable program was given, embracing, besides lighter things, sonatas by Haydn and Mozart, an Invention by Bach and Beethoven's sonata "Pathetique."

* * *

An interesting lecture and program must have been that given by Mr. Henri Hantz, under the auspices of the M. and Mme. Charles Cotard, at Constantinople. The affair was given in the hall of the "Syllogue Litteraire Grec," and was attended by about five hundred auditors. The lecture opened with a discussion of "Parsifal and the Philosophical Genius of Richard Wagner," followed by an analysis of the first act of "Parsifal" and selections of music: "Marche vers le Chateau et entree dans las salle du Grail" and "La Cene." Then followed an analysis of the second and third acts, with the leading motives and the "Good Friday Spell." At the beginning the lecturer apologized for any imperfection which might be recognized in the music, as compared with the verbal descriptions, since it had been necessary to reduce a part of the instrumentation for piano four hands accompanied by harmonium. The choral parts were given by a choir con-

sisting of eighteen men and forty-eight children. According to the "Levant Herald," the affair was very interesting and highly successful. The orchestra consisted of eight violins, two altos, three 'cellos, one bass, one flute, one oboe, clarinet, and tympani.

* * *

The concert of Mr. John W. Metcalf, at Alameda, Cal., March 9, afforded an unusual number of novelties. It opened with a sonata for piano and violin, opus 23, by Edouard Schuett, played by Mr. Metcalf and Mr. Alexander Stewart. Four piano pieces and one song by the concert-giver were played, as well as a variety of American works by Messrs. Wilson G. Smith and MacDowell, and a good classical program for piano, besides.

* * *

The chronology and subjects of the Cecilian Society of Duluth, Minn., of which Mrs. Stocker is director, is given as follows:

1887 to 1889—Study of musical biography.

1889-90—Constitution adopted,—musical biography continued.

1890-91—Study of early musical history; Public Concert—Edward Baxter Perry.

1891-92—Study of theory; laws of sound, etc.; Public Concerts—Fannie Bloomfield.
Zeisler—Sidney Brown—New York Philharmonic Society.

1892-93—Literary works of the Great Tone Masters; Public Concert—Edward Baxter Perry, Cecilian Program at the World's Fair.

1893-94—Current topics, Music in the Home, Women as Artists, etc.; Lecture-Recitals by Waugh Lauder.

1894-95—Music of many nations.

1895-96—Dickenson's History of Music.

1896-97—Cecilian Choral organized; Public Concert—Heinrich Meyn, Soloist.

1897-98—Study of Scandinavian music; the works of Wagner, Liszt, Schumann, MacDowell, etc.; Public Concert—Edward A. MacDowell, Soloist.

1898-99—Study of opera and oratorio of the 19th Century; Public Concert—David Ffrangcon-Davies, Soloist.

HARMONY TEXT-BOOKS.

"I began the study of Harmony this past winter, using, as a beginning book, Stainer's Primer. Having completed that I wish to keep on. My teacher advises my getting Prout's text-book. A short time ago, while in Boston, they told me at the Oliver Ditson house, that Richter's is best. My teacher says that Richter is old-fashioned, and that they recommended it because they publish it. Please advise me.

A. C. H."

Prout's Harmony is a very full and complete text-book in harmony. I have never used it in teaching, nor do I happen to have a copy handy just now to look up. Richter has a set of basses figured for accompanying by chords, which are very musical and well designed. The book is subject to two drawbacks: First, that you can never become a good harmonist by writing figured basses. You must have a chance to compose harmonic phrases and periods for yourself. Writing upon a figured bass is a good exercise in treating chords and inversions, but you need to find out what chords can go together, and what they sound like when they follow in this, that or the other position. Moreover, you have to learn to impart to your harmonic work the freedom and smoothness of real composition. I used to use Richter as far as the inversions of the secondary sevenths, and then go into counterpoint, which is the art of melodic invention. In this we worked until the pupil had become freed from the American tendency to compose music consisting mainly of 6-4 chords. Then we came back and went on through the harmony. I have an idea that Norris' "Harmony after the French Method" is about the neatest and most direct of all the text-books. It brings you to a full command of harmonic resources much more quickly than Richter, whose second defect (overlooked above) is a very abstruse and unintelligent set of explanations. Richter is an extremely bad text-book. Prout's is better. I believe Norris' is better still.—M.

* * *

A correspondent wishes to have a complete and comprehensive article upon Benjamin Godard and his works.

The demand is beyond the present resources of the office to supply. The following, however, are the main facts: Godard was born at Paris, April 18, 1849, and educated in the conservatory there. He was

a violin pupil of Vieuxtemps. His first work, a sonata for violin, was followed by much chamber music. The general goodness of this gained him the Chartier prize of the Institute of France, upon the proceeds of which he studied in Germany, where he was well received. He has composed a variety of pleasing piano pieces, several concertos (violin, piano), an orchestral suite, several symphonic poems, etc. Two or more operas of his have been performed, "Pedro de Zalamea," 1884, "Jocelyn," 1888, music to "Much Ado about Nothing," 1887, and two operas, "Les Guelfes" and "Ruy Blas," have never been performed. He has written more than one hundred songs. I have the impression that Godard died about two years ago, but do not find the date in Riemann's dictionary. W. S. B. M.

THE ORCHESTRA AND ORCHESTRAL MUSIC. By W. J. Henderson, Author of "What is Good Music," etc. Charles Scribners' Sons, New York. 16-mo, 238 pages.

The intention of this addition to the Music Lover's Library of the Scribners can best be seen from the author's preface. He says: "This is not a text-book. It is not a treatise on instrumentation. It is not written for musicians, nor primarily for students of music, though the latter may find in it information of some value to them. This is simply an attempt to give to music lovers such facts about the modern orchestra as will help them in assuming an intelligent attitude toward the contemporaneous instrumental body and its performances. The author has endeavored to put before the reader a description of each instrument with an illustration which will help him to identify its tone when next heard in the delivery of the passage quoted. Some account of the distinctive nature and functions of the strings, the wood, the brass, and the percussion instruments has been given. With this account go hand in hand some remarks on the development of methods of scoring. The reader will not find such historical matter in any other book with which the present writer is acquainted. Neither will he find anywhere else a history of the development of the conductor, which is given in this volume. The author has endeavored to make his work complete by describing the duties of the conductor and the requisites of good orchestral playing, and by recounting briefly the story of the orchestra and the development of its music. All other books on the orchestra which the author has seen are for the professional musician. In making one for the amateur of music the writer hopes to supply a need."

The work consists of five parts: 1st, a discussion of the different instruments of the orchestra; 2d, the manner of using them; 3rd, the way the orchestra is conducted; 4th, a historical summary of the steps in the growth of the orchestra from Peri to Wagner; 5th, how orchestra music grew from Bach to Richard Strauss.

It can be said, without the slightest hesitation, that Mr. Henderson has produced an extremely valuable and handy little book, which, as he truly says, covers new ground and offers precisely the information that the great majority of music lovers need, and it ought to have a large sale as a text-book in conservatories and musical colleges (the

author to the contrary notwithstanding), and as a handy vade mecum for members of musical clubs and private classes for the study of orchestral music. It is a book which any attendant at symphony concerts will be better for having read.

The chapter on the functions of the conductor is very interesting and is enlivened by a few anecdotes, as the following extract will show: "A conductor once went from another city to Boston to conduct an orchestra at the first appearance in this country of an eminent pianist, whose piece de resistance was to be Liszt's E flat concerto. At the beginning of the scherzo there are some lightly tripping notes for the triangle, which the player struck too heavily to please the conductor's fancy. He rapped with his baton to stop the orchestra. 'Sir,' he said, gravely, addressing the triangle player, 'those notes should sound like a blue-bell struck by a fairy.' Whereupon the whole body of instrumentalists burst into uncontrollable laughter. I told this story subsequently to a New York musician, a member of Theodore Thomas' orchestra, and he looked so amazed that I said: 'But doesn't Mr. Thomas talk to you at rehearsal?' 'Oh, yes! Oh, certainly!' was the reply. 'Well, what does he say?' 'He says 'D—n!' "

The book is illustrated by cuts of the different orchestral instruments and full-page portraits of eight orchestra conductors.

GUISEPPE TARTINI, QUATTRO SONATE A TRE, per due Violini e Violoncello raccolte ed accuratamente rivedute e diteggiate de Emillio Pente. Edizione Marcello Capra. Milan, Italy.

These two volumes, numbered 65 and 66 of the edition Marcello Capra, contain four of the trios by the famous violinist, Tartini. The parts are printed separately, and the score is also given. The works are easy, the movements short, the style somewhat like that of Corelli, but a little more robust. They would be extremely well adapted for the use of students, and also as illustrative numbers in historical programs for musical clubs, etc. The most strongly marked and characteristic of the sonatas in this set is the third in D major, which contains an allegro in the usually binary form of the period, an andantino in D major and a very pretty but short menuet in D major. Tartini was contemporary with Haydn, and was a violin virtuoso of exceptional powers, but in these sonatas the virtuoso is not particularly in evidence.

MANUALE DI ARMONIA. By Edgardo Codazzi e Gugielmo Andreoli (Professors d' Armonia nel R. Conservatorio di Musica in Milano). Milan, L. F. Cogliati, Via Pantano, 26. Price, L. 5.

A very handsomely printed and complete Manual of Harmony, based practically on the system of the English harmonist, Day, by the professors of harmony in the conservatory of Milan. The work extends to 358 pages and contains 763 examples of the treatment of different chords, etc., chosen from all the best masters. This is supplemented by about forty-five pages of figured bass, and a biblio-

graphy of harmony books, extending to more than eighty pages, containing the title and a brief characterization of the contents and scope of all the works on harmony published in the world from the beginning until now. The bibliography contains somewhere about two hundred titles, and is the only one known to the present reviewer, and for the musical scholar would of itself be sufficient to justify the purchase of the book containing it.

The system of Day derives everything from three generators in every key, the tonic, the sub-dominant and the super-tonic, and carries the formation of chords up to the eleventh and thirteenth, both major and minor. By means of these radical determinations, Day is able to explain a large number of modern harmonic formations which, in the old theory, were thought to imply modulations where no change of key really took place. It will be observed by scholars that Day's book on the theory of harmony was published in 1845, only a short time before his death, and for quite a while attracted very little attention. Within the last ten or fifteen years, however, his theories have been making more and more progress, and this new and beautifully prepared text-book of the Italian professors is only an additional illustration of the extent to which Day's ideas have been received.

Among many commendable things in this treatise, not the least of which is the completeness of it, and the system with which every topic is fully discussed, particular emphasis should be placed on the clearness of definitions, which in all cases, so far as noticed by the reviewer, are in terms of sound and of musical consciousness, and not in terms of the staff. That is to say, any interval is a certain distance and relation in the scale or key, and is discernable by the cultivated ear according to the manner in which it is introduced and used. It is written on the staff in accordance with its nature. In the great majority of English works on harmony definitions are inexact and are referred to the staff. If the Italian students in the conservatory of Milan master harmony according to this text-book, it can be said of them that in all probability they will understand the subject upon the completion of the book much more thoroughly than the great majority of students in English-speaking schools.

(The John Church Company.)

UN "GIORNO IN VENEZIA" (A Day in Venice), op. 25, by Ethelbert Nevin.

A new album by the popular composer., Mr. Ethelbert Nevin, always attracts a certain amount of attention. The present consists of four pieces, all written well within the compass of the fourth grade of difficulty. The pieces are short, and bear the following titles:

Alba (Dawn).
Gondolieri (Godoliers).
Canzone Amorosa (Venetian Love Song).
Buona Notte (Good Night).

Of the entire four, the first is least pleasing to the present reviewer; the Gondoliers and the Love Song will probably be the most popular.

SONGS FROM VINEACRE, op. 28, by Ethelbert Nevin.
A Necklace of Love.
Sleeping and Dreaming.
Mon Desir.

These three songs by Nevin will please a number of singers. The first one for contralto is really very pretty. The second is in a popular vein, and the third is more ambitious, being written in the key of C sharp major, ending in the key of D flat. The melody begins with a descending chromatic passage, quite in the style of the celebrated air in Bizet's "Carmen." This piece also affords a very good example of the modern tendency to put as many notes as you like in a single chord. Here, for instance, at the commencement of the second measure, is a chord in which the left hand has D sharp on the third line in the bass, the right hand, A below middle C, C sharp, D sharp and A. This chord is a half note, and while it is held the singing voice has G sharp on the second line of the treble, resolving itself into F sharp. The treatment of the voices in this case is legitimate enough, but there are singers who will never be quite happy with a combination like this, which will seem to them too much like the description the celebrated basso, Myron Whitney, gave of the art of singing the bass parts in Wagner's "Gotterdammerung." Some one expressed surprise that amid the confusion of the orchestra a singer could find his notes, whereupon Whitney is said to have answered: "My dear fellow, it is perfectly easy. In any of these full chords of Wagner you usually have about seven notes of the scale. All you have to do is to find the missing note and sing that, and there you are."

JUST AS I AM. By W. T. Porter.

A very free treatment of the well known hymn, designed for church use, by soprano. The freedom of treatment here imparted to it is purely that of rhythm, the measure changing from four-four to three-four in very capricious manner. The effect of the whole, however, is not bad. Very moderate difficulty.

SWEET MEMORY BELLS. Reverie for piano. By Edward M. Read.

This piece is well named, since memory must have had a good deal to do with it. A very pleasing and common-place piano piece, which if once started might find many friends. Rather difficult third grade.

DANCE MUSIC.

THE THREE DRAGOONS: Waltz, Lancers, March. From the Comic Opera "The Three Dragoons." By Reginald De Koven.

PHILO SENATE MARCH. By R. B. Hall.

"For those who like this sort of thing, this is about the sort of thing they would like." (A. Lincoln.)

"INTERMEZZO FROM BALLET SUITE NO. 3. By Henry K. Hadley, o p. 16.

A pleasing Intermezzo in two-four time, eighth note motion, key oi A. If this piece had been fingered it would have a very good chance for use as a staple teaching piece in the fourth grade. A rather pleasing modern antique, more modern than antique.

INTRODUCTION AND FUGUE IN G MINOR, op. 24. By Clayton Jones.

There is something almost pathetic in the idea of an American composer publishing an introduction and fugue for the piano. The American composer has troubles enough of his own to get himself played by pianists, even when he presents himself in his most ambitious and musical guise. Why then should he deliberately put the worst foot forward and appear in the form of an introduction and fugue, when inevitably a very disagreeble alternative presents itself to him—either do a good thing and be impossible for ordinary players, or not do a good thing and fail to command respect. This fugue by Mr. Clayton Jones is on the whole quite effective and well written, and at the same time the entire composition is not long, only extending to four pages. The piece might be used to advantage as a teaching piece, and there is no knowing but what it might be played in concert, as it is dedicated to the very accomplished and attractive pianist, Mme. Antionette Szumowska-Adamowska.

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"CONDENSED FINGER TECHNIC" is the result of a need which the compiler experienced in his work as a teacher of piano playing. Students came to him with fair ability and considerable familiarity with the keyboard, but with indifferently developed technic and superficial notions in regard to rhythm, phrasing, and accuracy in general. A vigorous drill was found necessary in all these matters and just the right material seemed not at hand. This series of technical studies attempts to fill this want and it is arranged on the following general plan:

PART I is confined to the first principle of finger technic—that of controlling the five fingers in successive order under all conditions. This is carried out by having the hands alternately play in slow tempo while the other hand plays constantly changing time combinations, varying from quarter notes to thirty-second notes. Syncopations and unequal rhythms are also included. At first adjacent notes are used and later the stretches involved in triads and sept-chords. The hand goes through an immense amount of varying positions and motions, the fingers receive a great deal of direct physical exercise, a finer discrimination in time values is developed, and attention is compelled by the constant and abrupt changes of rhythm.

PART II is devoted entirely to the schooling of the thumb. It is first trained to pass under one finger, then two, three and four. This is followed by preliminary scale studies carried out in like order. Next arpeggio playing is prepared by exhaustive studies—first the diminished sept-chords, then the triads and dominant sept-chords. The difficulties are all exaggerated by tied-over notes which enforce absolute connection and make the practical playing of arpeggios comparatively easy after the studies have been mastered. Many of the exercises found in this part are used by the preparatory teachers in Theodore Leschetizky's famous Piano School.

PART III consists of exercises in part playing and is especially intended as a preparation for Bach. Pianists as a rule are very deficient in this regard and have but little conception of the movement or the importance of inner voices. Simple studies in two parts for each hand alone are first presented, and the difficulties are gradually increased by the addition of syncopations, substitutions, finger crossings and slidings. Practical excerpts from the Three-voiced Inventions and Fugues of Bach conclude the part.

The series will be continued by sections devoted to Phrasing, Embellishments, Wrist Motions, Octave-playing, etc., and will be duly announced.

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Below we give a partial list of our latest and most interesting novelties; a complete list, including many other equally important issues, will be mailed to any address upon receipt of a request for our quarterly bulletin.

SONGS.

The compass is indicated by large and small Romans, the first letter indicating the lowest pitch, the second one the highest. Capitals represent pitches on the staff, small letters those above or below it. The figures represent the degree of difficulty.

Chadwick, George W. I have not forgotten. F 4 F-a 40
I have not forgotten. D 4 d F, 40
Since my love's eyes. D♭ 4 d-g. 40
Since my love's eyes. B♭ 4 b-E, 40

Damrosch, Walter. Danny Deever. Gm 4 d-F..... 75
Mandalay. E♭ 4 b-E..... 1 00

DeKoven, Reginald. Meet me, love, Oh meet me. D 4 E-g... 50
Meet me love, Oh meet me. B♭ 4 c-E..... 50
Rhapsodie. 'Cello obl. French and Eng. D 4 d-a..... 50

Hawley, C. B. I only can love thee. E♭ 3 E-g 60
I only can love thee. C 3 c-E.... 60
Sleep! Sleep! F 3 E-F 40
Sleep! Sleep! D 3 c-E..... 40
The sweetest flower that blows. A♭ 3 E-g 40
The sweetest flower that blows. E♭ 3 b-D 40

Johns, Clayton. Chansons d' Automne. Cm 4 c-F..... 50
A Saint Blaise. A 3 E-F..... 50

Marston, George W. Eldorado. G 3 f-C 60
Regrets. F 3 E-g 40

Norris, Homer A. Jessie Dear. F 3 d-g..... 30
Jessie Dear. E 3 E-F..... 30
Jessie Dear. D♭ 3 b-E 30
The red rose. C 3 c-E..... 40
Thou art so like a flower. D 3 E-F..... 30

Osgood, George L. My lady's girdle. A♭ 3 E-F 30
My lady's girdle. F 3 c-D..... 30

SACRED SONGS.

Bartlett, J. C. If I should sleep. G. 3 g-a 60
If I should sleep. E♭ 3 b-F..... 60

Bischoff, J. W. Nearer home. E♭ 3 c g 50

DeKoven, Reginald. Recessional. F 4 c-g 60
Recessional D♭ 4 a-E 60

Grass, J. B. Behold us, Lord. E♭ 3 f-D..... 75

Holden, Albert J. Father, breathe an evening blessing. A♭ 3 a-E..... 50
My heaven, my home. G 3 d-g 40
My heaven, my home. D♭ 3 a-D 40

Jordan, Jules. God's love. G♭ 3 E-g..... 50
O sacred head now wounded. F 4 E-g 50
O sacred head now wounded. B♭ 4 a-C 50
While Mary slept. B♭ 4 F-F... 40
While Mary slept. G♭ 4 d-D... 40

Marston, George W. Come, ye saints. G 4 F-a..... 60
One sweetly solemn thought. E♭ 3 d-D..... 50

Marzo, Eduardo. The king of love. G 4 d-g 75
The king of love. E♭ 4 b-E... 75
Lead, kindly light. A♭ 4 F-F... 75
Lead, kindly light. F 4 d-D... 75

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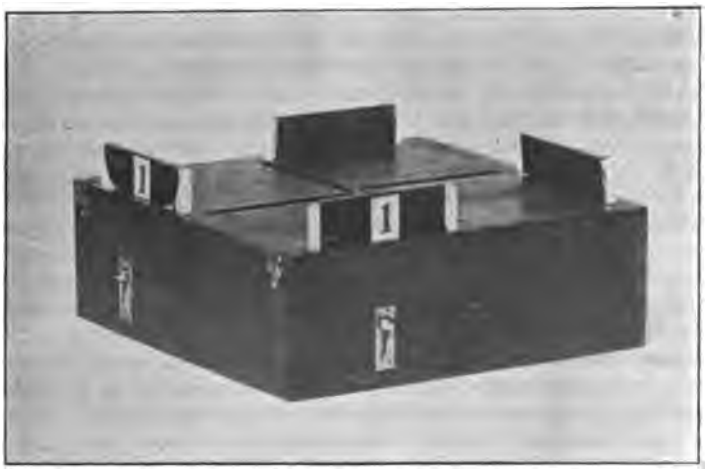

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Very early in the course of MUSIC magazine (February, March and April, 1892), Mr. Mathews broached the idea of Music Extension, but at first in the form of individual study and work. This idea attracted wide attention, but to put in operation upon a wide scale required an amount of time and a faculty for organization beyond the powers of a musician and purely literary man. Meanwhile, work of like character was taken up by the women's clubs and by various forms of student clubs in all parts of the country, and great good was done by them. Most of these courses, however, failed to begin at the beginning; and many of them were incomplete in the apparatus for study and at the same time burdensome in expense.

MUSIC magazine having now reached a point where leisure and resources permit attention to other details, it is resolved to undertake upon the widest possible scale the Music Students' Club Extension for the promotion of right understanding of music from the beginning, and an acquaintance with its best masters, and for the benefits which organization necessarily brings.

To Whom Appealing.—The Music Students' Club Extension comes, therefore, as an assistant to every sincere music teacher, who is compelled to supply enthusiasm and seriousness for her entire class; and then too often finds it impossible to interest a majority of her students in those aspects of music which alone justify the consumption of time and make the music accomplishment a highly prized resource of later life.

Apparatus for Study.—Every member of these clubs receives a complete apparatus for study, as follows: (1). One year's subscription to the magazine MUSIC. (2.) A copy of Mathews' Popular History of Music, which will form the reserve text book of the Club. (3). Twelve Program books every year (published as a supplement of the magazine MUSIC), containing a list of the pieces to be studied, biographical sketches of the composers, treated in a light and conversational way, with references to the places in the history where the usual dates and particulars are to be found; and about eight pages of critical, æsthetic and suggestive explanation and characterization of the different pieces in the program. Each program book will be illustrated with fine portraits of the composers concerned, and will comprise about sixteen pages of interesting and instructive matter from the very best writers.

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CONTENTS

VOL. XVI. No. 2. June, 1899.

FRONTISPIECE: Mozart at the court of Mme. Pompadour.

The American Indian Legend in Music. By William Armstrong - - 119

The Poet, Sidney Lanier, as Musician. By Egbert Swayne - - 125

Musical Instruments Mentioned by Shakespeare. By Ira Gale Tomkins - 132

The Lute in France. From the French of M. Brenet - - - 140

Widor's 7th and 8th Organ Symphonies. By T. Carl Whitmer - - 152

Mozart in France. By H. Buffenoir - - - - - - - 160

A Few Prominent European Teachers of Singing. By Perley Dunn Aldrich - - - - - - - - - - - - - - 169

The Chord of the Diminished Seventh. By S. N. Penfield, Mus. Doc. 175

Mendelssohn and His Violin Concerto. By J. Neff Huyette - - 179

The Theory of Violin Playing. By Eugene Gruenberg - - - - 184

EDITORIAL BRIC-A-BRAC: Damrosch's Manila Te Deum Performed in Chicago, 189.—Strong Points of the Work.—Importance of the "Stand-point."—An Aeolian Proposition for Mr. Thomas.—Death of Hans Balatka.—The Castle Square Opera in English a Continued Success. Splendid Concert by the Kneisel Quartet, 193.

Trembling Leaves. Poem. By Helena Clendenen, 201.

THINGS HERE AND THERE: Leipsic Notes, 202.—Music in San Francisco, 205.—Cincinnati Meeting of the M. T. N. A., 207.—The Kneisel Quartet and Mrs. Beach in New York, 208.—A Kansas City Teacher and Artist, 210.—Godows'ky in the West, 211.—Ravenswood Musical Club, 211.—The Holyoke Choral Union, 212.—Nebraska Graduating Recitals, 212.—The Spiering Quartet, 213.—Illinois Music Teachers at Quincy, 214.—Music in Dallas, Tex., 214.—Artist Class of the Chicago Musical College, 216.—Minor Mention, 217.

PUBLIC SCHOOL MUSIC: Questions and Answers by Mrs. Emma Thomas, 222.

MUSICAL CLUBS: Local Composers' Concert by the Minneapolis Club, 224.—Lecture Recital at Racine, Wis., 227. Music Students' Club Extension, 228.

REVIEWS AND NOTICES - - - - - - - - 231

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MOZART WITH MME. DE POMPADOUR.
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MUSIC.

JUNE, 1899.

THE AMERICAN INDIAN LEGEND IN MUSIC.

BY WILLIAM ARMSTRONG.

It would not for a moment enter into the head of any clear-thinking man to claim for American Indian melodies a higher place than the incidental one they occupy as a folk music. Even the composer who has done most for them in the form of orchestral writing, Dr. E. A. MacDowell, enters no other plea. In his "Indian" suite he has taken the Indian melodies as themes direct, following the course into which they led. He asserts that they led him into new modulations and took him out of himself, as a novelist is by the characters that he is creating. He did not, on the lines of Dvorak, and his endeavors in the direction of American music, set out to make an American music, pure and simple, but to make a music in keeping with the plan into which his themes led. MacDowell's view that no mere dressing up of Indian or negro melodies will ever constitute a vital principle in art is one which assuredly will find few dissenters.

And yet there is a phase in which these Indian melodies can be utilized by our composers with logical appropriateness, viz: in the treatment of certain legends and episodes in folklore or history—then it is that they may be considered as national with some sense of propriety. On the historical side the early annals of our country suggest innumerable incidents in which Indian themes may be introduced with the propriety of verity.

Take, for instance, the episode of the burial of Pere Mar-

quette, one of the minor incidents, surely, but at once picturesque and poetic. The Huron Indians, among whom he labored so faithfully and who loved him so well, brought his remains back from the place of their original interment to the mission where St. Ignace now stands. It was on a sunny morning near Whitsunday, when the canoe bearing all that was mortal of him turned toward the shore, and the fleet of warriors that had formed an escort came slowly after. Out in Lake Michigan they were met by the fleet from the mission, the men chanting the De Profundis as they came, and with it mingled the dirge of the Hurons.

In this episode there is surely the subject for a symphonic poem in which Indian coloring might naturally form a part.

But to leave a phase, the historical one, more or less fully familiar even in such minor picturesque happenings, there is another generously escaping attention, one full of poetry and fervid imagination, in which the Indian coloring is logically dominant—the legend.

Our poets have not failed to find their way into this domain, but they have left untouched much of the best that yet awaits the composer of poetic fancy and imagination. To cite briefly a few of these is the best method of proving their worth. In the original version these legends are overloaded with detail, full of vagaries extraneous to the main subject, from which there is the wandering and deviation of the story-teller, with whom the future is not allowed to interfere with the present. But stripped of these attendant deviations, and interesting and delightful many of them are, there remain the vital and significant points of the story, picturesque, delightfully poetic, of fancy, and of extraordinary possibilities in many cases. Indeed, in this last aspect few of the folk tales selected as inspiration for symphonic poems and kindred works afford greater opportunity, while in poetic beauty they are unsurpassed.

One of the finest of these in subject material is "The Maiden and the Bird." In the belief of the Indians, a spirit lives everywhere, in the heart of every rock; the depth of every running stream and in every cavern. This legend of the Iroquois, in which the poetic idea plays an important part, opens with a love scene between a hunter and his bride, Mekaia, whom he has stolen from her people, already exhausted in pursuit. He leaves

her to search for a canoe. The boat glides through the night nearer and nearer to the thunders of Niagara. To her terrified questionings the only answer is: "It is the surge breaking on the sandy shore or the night winds rushing through the forest." Presently the little bark is dashing on the waves. The white sheet of foam rises in spray, mocking the soaring of the bird in the morning.

They are about to dash into the cataract when Mekaia hears the voice of her lover calling to her from the shore. The spirit of the cataract has assumed his form, and she is being swept to the land of souls. The canoe plunges from sight, like a feather caught on the wings of a great wind.

A beautiful bird floats from the edge of a silver cloud, and leads the hunter to the cave of the winds, and then to the cave of the spirit of the cataract, who claims Mekaia. The lovers fly, led by the bird, that tells them the power of the spirit ends with the dawn. Moscharr, one arm about the maiden, clambers over the face of the precipice and launches a rock at the pursuing spirit, which dashes him an arrow flight backwards.

The hunter has gained nearly the limit of the demon's kingdom. The purple and grey break out from the east. In that instant he drops exhausted. The spirits' hands grasp him and Mekaia. With a last effort Moscharr throws himself forward, and they are beyond the fiend's boundaries. In a breath multitudes of bright beings start from field and flood, proclaiming their escape. They destroy the fiend and the spirit bird, rising in the air, drops upon the pair from his radiant wings showers of light.

To dwell upon the effective points suggested in this legend is scarcely necessary, for to the composer, gifted with sufficient imagination to undertake their portrayal, they will prove quite patent enough. In the range of folklore it would be difficult to find greater opportunity and variety for a symphonic poem than in this brief recital.

There is the love episode; the voyage to the falls with its possibilities of powerful climax in the reflection of emotions and of nature; the episode of the bird; the meeting and flight of the lovers; the springing up of the creatures of light and the upward flight of the spirit bird shedding radiance from its wings.

If in this legend we have a counterpart of Siegfried led by a bird and braving supernatural dangers to succor Brunnhilde, we have in "The Island of Eagles" the Ottawas version of Undine. The scene of the legend is the island of Eagles, a short distance below the falls of St. Anthony, and, in the tradition of the Ottawas, the abode of their enemies, the Adirondacks, who warred against the spirits of the cataract and were transformed into eagles and doomed, with quickened hearing, to dwell forever on the noisy, misty, foggy island.

The legend centers about Piskaret, a youth of the Adirondacks and a prophet among his people, and Menana, a maiden adopted into the tribe of the Ottawas. In her we have a strange likeness to Brunnhilde, as well as to Undine, for she is punished by the immortals for her yearning toward mortality and put to sleep in the cataract. A supernatural voice awakens her in the moon when the trees put forth their first buds. "Yet she had no soul; the spirit of the fish was in her."

Adopted into the tribe of the Ottawas, to whom she tells her origin, she grows to be a beautiful maiden, and so Piskaret, on a mission with some of his people, finds her. He woos her and with her love for him there is born in her a human soul. Forced by his father and the braves with him, who hear of her origin, he leaves Menana with the Ottawas. "Her songs were lonely as the bird of night," and the great spirit seeing her grief and that her end in the world was come, commanded her to return to the surge of the cataract. She called all who loved her to say farewell, and threw herself into its waters. As she sank, the spirits of the surge arose and sent a message of vengeance to the Adirondacks by the Ottawas.

Then a war party set out on the Mississippi, led by Piskaret. They were caught by the spirits and dragged over the cataract, all perishing but Piskaret, who was shielded and drawn from his canoe and beneath the water, by the beautiful form of Menana. The Great Being at the prayer of the water spirits commanded the souls of the slaughtered Adirondacks to assume the shape of Eagles, dooming them with quickened hearing to dwell forever on the noisy, misty, foggy island.

In this there are the episodes of the rising of the maiden from the cataract; the awakening in her of a soul through love; her grief at abandonment and her immolation, followed by vengeance and the destruction of all but her lover, and the

concluding doom of the slaughtered. These points, full of possibilities, have in them a suggestion of varied and poetic resource.

As a study in the weird "The Ghost Bride," a legend of the Pawnees, is striking and offers effective musical possibilities. A young girl died in her lover's absence, and while her people are preparing for the hunt. He comes back alone to the village and finds it empty and silent, except for the girl of whose death he does not know. She tells him then she remained behind from choice; that they must keep watch that night to see a dance of the ghosts, and that to-morrow they will rejoin the tribe. Chilled by the sights he sees, he journeys the next day with the ghost of the girl, which vanishes when he disobeys her warning and discloses her identity. That night he dies.

Of quite another type, devoid of the ghostly or the supernatural, the story of "Ampato Sapa," a legend of the Dacotahs, is one of purely human sympathy. A chief who loved his wife tenderly for many years takes a second to his wigwam. Ampato Sapa's heart breaks, she loses her reason and wanders northward, taking her children and fleeing from the sight of man. Launching her canoe, she puts her children into it and following them, floats over the face of the falls, singing of past happiness on the voyage to death.

A legend of the creeks, "The Daughters of the Sun," is without any such grewsome conclusion. It has besides a phase of humor that heightens its gaiety. Four braves, lost in the heart of a swamp, discover four radiant maidens dancing. Their mother is mortal, their father is the sun. This the maidens announce, and in declaring their inheritance from their father of most variable dispositions, ask whether should they consent to follow the braves to their dwellings, they could survive the hurricanes that would visit them; the lightnings that would flash from their eyes, and the thunder that would speak in their voices. As reward they promise many moments of sunshine, many days of peace and happiness. The cheerful confession of these frank semi-goddesses, so exceedingly mortal in character, is accepted by the braves who are crowned with songs.

This fable, for it is nothing less, is incapable of any other than an indication in musical treatment, and yet there is opportunity enough to the composer with subtle imagination.

For all its title the legend of "The Phantom Woman" is more tangible in the aspect of musical treatment. A chief of the Winnebagoes was startled in the month of lillies, while paddling in his canoe on the bosom of a placid lake, to see the figure of a beautiful woman rising from the water. For a time he was dazzled by the apparition. Hurrying afterward to the spot he found only a shapeless mass of stone, having a human head. But the lips spoke and told him that though a spirit she loved him, but union with a mortal was denied her. If he loved her, he must follow through death. He passionately besought the Master of Life to take away his breath, and dying, sees her in his ecstasy floating to him out of the bosom of the lake.

There are many more, just as beautiful as these, which may be found with slight patience and research. To the composer who is a seeker after the poetic and the picturesque, they will prove a delight, and offer an admirable opportunity for the utilization as themes of the folk melodies of a people who stood alone in the world now our own. These opportunities not limited to the symphonic poem or a suite, would seem equally fertile in suggestion in writing sequent movements for solo instruments.

THE POET, SIDNEY LANIER, AS A MUSICIAN.

BY EGBERT SWAYNE.

In Scribner's magazine for May, 1899, appear several letters written by the late distinguished poet, Mr. Sidney Lanier, upon musical topics, or with a musical outlook, which furnish an interesting illustration of limitations upon the musical side peculiarly American. Lanier was born in Macon, Georgia, in 1842. In Macon at that time there were many wealthy families, and many who studied music in Paris or other parts of Europe—mostly singing. Beautiful voices were plentiful, but the musical advantages of the city were extremely meagre, and such a thing as an orchestral symphony was hardly known by name. The young Lanier seems to have been one of those American types, who strongly bear out the idea that in heredity and environment we have by no means a complete explanation of the individualities of men and women. For in these illustrations we find now and then children born of plain parents undistinguished by any particular ardor for art, possessed with an unquenchable desire for something which the environment in no way furnishes them. Take this case of Lanier. He was a self-taught player upon the flute, and in default of better examples he seems to have taken those natural fluters, the birds, the tree toads, and the various tuneful denizens of the southern swamp, as voices of nature and the foundation for many tone-poems which he improvised upon his instrument.

The first of the letters is from Montgomery, Alabama, written in October, 1866. Here it seems he was acting as organist in one of the churches. He says: "As for my organ-playing you would be woefully disappointed to hear me. It is all so new, the fingering and pedal-playing and bass-notes and stops, etc., etc., and I have so little time to practice, that I have as yet not acquired anything like such mastery over it as would enable me to render music in fit style for you to hear. I know, however, that you would like some of the little melodies which I improvise sometimes before service, because you would understand.

In 1870 he visited New York for the first time—a young

man of twenty-eight. Here he heard some orchestral music, and particularly something of Wagner, who was just then being discussed with intense volubility and a minimum of understanding. He writes: "Ah, how they have belied Wagner! I heard Theodore Thomas's orchestra play his overture to 'Tannhauser.' The 'Music of the Future' is surely thy music and my music. Each harmony was a chorus of pure aspirations. The sequences flowed along, one after another, as if all the great and noble deeds of time had formed a procession and marched in review before one's *ears,* instead of one's eyes. These 'great and noble deeds' were not deeds of war and statesmanship, but majestic victories of inner struggles of a man. This unbroken march of beautiful-bodied triumphs irresistibly invites the soul of a man to create other processions like it. I would I might lead a so magnificent file of glories into heaven!"

A little later he heard Christine Nilsson, and naturally he was pleased. "Mlle. Nilsson singeth as thou and I love. She openeth her sweet mouth, and turneth her head o' one side like a mocking-bird in the moonlight, and straightway cometh forth the purest silver tones that ever mortal voice made. Her pianissimo was like a dawn, which crescendoed presently into a glorious noon of tone, which then did die away into a quiet gray twilight of clear melodious whisper."

And then Theodore Thomas opened his Central Park garden concerts and Lanier went, and found, as he says, "what might have been heaven. 'Twas opening night of Theo. Thomas's orchestra, at Central Park Garden, and I could not resist the temptation to go and bathe in the sweet amber seas of the music of this fine orchestra, and so I went, and tugged me through a vast crowd, and, after standing some while, found a sea, and the *baton* tapped and waved, and I plunged into the sea, and lay and floated. Ah! the dear flutes and oboes and horns drifted me hither and thither, and the great violins and small violins swayed me upon waves, and overflowed me with strong lavations, and sprinkled glistening foam in my face, and in among the clarinetti, as among waving water-lilies, with flexile stems, I pushed my easy way, and so, even lying in the music-waters, I floated and flowed, my soul utterly bent and prostrate."

A couple years later he attended a meeting of a German

singing society at San Antonio, Texas, where with all the usual glory of pipe and beer these hearty throats sent out the rousing songs of their fatherland. As he graphically says: "And I all the time worshiping with these great chords, we drove through the evening until twelve o'clock, absorbing enormous quantities of Rhine wine and beer, whereof I imbibed my full share."

At some time in the evening he was called upon to play his flute, and did so with great satisfaction. He says: "Thou shouldst have heard mine old love warble herself forth. To my utter astonishment, I was perfect master of the instrument. Thou knowest I had never learned it, and thou rememberest at Marietta what a muddle I made of difficult passages; and I certainly have not practiced; and yet there I commanded and the blessed notes obeyed me, and when I had finished amid a storm of applause, Herr Thielepape arose and ran to me and grasped my hand, and that he 'hat never heert de flude accompany itself before.' My heart, which was hurt greatly when I went into the music room, came forth from the holy bath of concords greatly refreshed, strengthened and quieted, and so remaineth to-day." A few days or months later, he played the flute in a concert in the same town with all his usual success.

One of the most curious episodes in the collection is that in which he played before Dr. Asger Hamerik, at that time director of the symphony concerts of the Peabody Institute of Baltimore. He writes: "So soon as he came Wysam made me play 'Blackbirds.' (This is the one of which Lanier said in a letter: 'I have writ the most beautiful piece, field larks and blackbirds, wherein I have mirrored Mr. Fieldlark's pretty eloquence, so that I doubt he would know the difference between the flute and his own voice.)" When he had finished, Mr. Hamerik declared the work to be by an artist, and the playing almost perfect. And so arose in the poet's mind a beautiful dream of his being first flute in a symphony orchestra with $120 a month, and a few lessons additional, and so a home for the pretty bride, for whose coming his life wearily waited. And all this, with some modification, came to pass.

Meanwhile he made many friends in Brooklyn and elsewhere by his flute. Incidentally he went to hear Mozart's opera of "The Magic Flute," in which, it will be remembered,

the "flute" is a mere five-tone syrinx, or child's whistle. He writes: "Mozart's music is not to be compared with Schumann's or Chopin's, or Wagner's or Mendelssohn's or Beethoven's."—An artistic decision open to some question.

All this time his original tone-poems upon the flute continued to attract attention, and he gives various incidents of the sensation they awakened. Here is one concerning a private concert in Brooklyn.

"Perhaps the most compete triumph I have had was on last Sunday evening, when I played before an audience of a half-dozen or more of cultivated people. When I had given Blackbirds and the Swamp Robin, the house rose at me. Miss F— declared * * * that I was not only the founder of a school of music, but the founder of American music; that hitherto all American compositions had been only German music done over, but that these were at once American, un-German, classic, passionate, poetic, and beautiful; that I belonged to the Advance Guard, which must expect to struggle, but which could not fail to succeed, with a hundred other things, finally closing with a fervent expression of good wishes, in which all the company joined with such unanimity and fervor, that I was in a state of embarrassment, which thou mayst imagine! I wrote her a note the next day, desiring to make some more articulate response than blushes to her recognition, and I have a lovely note from her in reply."

In due time the Baltimore engagement came about, the salary, however, falling considerably short of the figure desired, and here is Lanier's account of the first rehearsal:

"Well, Flauto Primo hath been to his first rehearsal. Fancy thy poor lover, weary, worn and stuffed with a cold, arriving after a brisk walk—he was *so* afraid he might be behind time—at the hall of Peabody Institute. He passeth down betwixt the empty benches, turneth through the green-room, emergeth on the stage, greeteth the Maestro, is introduced by the same to Flauto Secondo, and then, with as much carelessness as he can assume, he sauntereth in among the rows of music-stools, to see if peradventure he can find the place where he is to sit—for he knoweth not, and liketh not to ask. He remembereth where the flutes sit in Thomas's orchestra, but on going to the corresponding spot he findeth the part of contra-basso on the music-stand, and fleeth therefrom in terror. In despair, he is

about to endeavor to get some information on the sly, when he seeth the good Flauto Secondo sitting down far in front, and straightway marcheth to his place on the left of the same, with the air of one that had played there since babyhood. This Hamerik of ours hath French ideas about his orchestral arrangements, and places his pieces very differently from Thomas. Well, I sit down, some late-comers arrive, stamping and blowing—for it is snowing outside—and pull the green baize covers off their big horns and bass-fiddles. Presently the Maestro, who is rushing about hither and thither in some excitement, falleth to striking a great tuning-fork with a mallet, and straightway we all begin to toot A, to puff it, to groan it, to squeak it, to scrape it, until I sympathize with the poor letter, and glide off in some delicate little runs; and presently the others begin to flourish also, and here we have it, up chromatics, down diatonics, unearthly buzzings from the big fiddles, diabolical four-string chords from the cellos, passionate shrieks from the clarionets and oboes, manly remonstrances from the horns, querulous complaints from the bassoons, and so on. Now the Maestro mounteth to his perch. I am seated immediately next the audience, facing the first violins, who are separated from me by the conductor's stand. I place my part (of the fifth symphony of Beethoven, which I had procured two days before, in order to look over it, being told that on the first rehearsal we would try nothing but the fifth symphony) on my stand, and try to stop my heart from beating so fast—with unavailing arguments. Maestro rappeth with his *baton,* and magically stilleth all the shrieks and agonies of the instruments. "Fierst" (he saith, with the Frenchiest of French accents—tho' a Dane, he was educated in Paris). "I wish to present to ze gentlemen of ze orchestra our fierst flutist, Mr. Sidney Lanier, also our fierst oboe, Mr. (I didn't catch his name)." Whereupon, not knowing what else to do—and the pause being somewhat awkward—I rise and make a profound bow to the Reeds, who sit behind me, another to the 'Celli, the Bassi, and the Tympani, in the middle, and a third to the violins opposite. This appeareth to be the right thing, for Oboe jumpeth up also, and boweth, and the gentlemen of the orchestra all rise and bow, some of them with great *empressement.* Then there is a little idiotic hum and simper, such as newly introduced people usually affect.

Then cometh a man, whom I shall always hate—if I *could* hate anybody always—and, to my horror, putteth on my music-stand the flauto primo part of Niels Gade's Ossian Overture, and thereupon the Maestro saith, "We will try *that* fierst." Horrors! They told me they would play nothing but the fifth symphony, and this Ossian Overture I have never seen or heard! This does not help my heart-beats nor steady my lips—thou canst believe. However, there is no time to tarry, the *baton* rappeth, the horns blow, my five bars' rest is out—I plunge.

—O! If thou couldst but be by me in this sublime glory of music! All through it I yearned for thee with heartbreaking eagerness. The beauty of it maketh me catch my breath—to write of it. I will not attempt to describe it. It is the spirit of the poems of Ossian done in music by the wonderful Niels Gade.

I got through it without causing any disturbance. Maestro had to stop twice on account of some other players. I failed to come in on time twice in the symphony. I am too tired now to give thee any further account. I go again to rehearsal to-morrow.

Then again I send a programme of our concert last Saturday night. It was brilliant, and I failed not—though half-dead with cold, and though called on unexpectedly. I am better to-day. The music lifts me to a heaven of pain! * * * We are now rehearsing the *Symphonie Fantastique* of Berlioz, which representeth an opium-dream of a love-sick young man. 'Tis wonderfully hectic, and parts of it wonderfully beautiful.

In this *Symphonie* of Berlioz every movement centreth about a lovely melody, repeated in all manner of times and places, which representeth the beloved of the opium-eating musician. * * * Then, the 'Hunt of Henry IV.!' * * * It openeth with a grave and courteous invitation, as of a cavalier riding by some dainty lady, through the green aisles of the deep woods, to the hunt—a lovely, romantic melody, the first violins discoursing the man's words, the first flute replying for the lady. Presently a fanfare; a sweet horn replies out of the far woods; then the meeting of the gay cavaliers; then the start, the dogs are unleashed, one hound gives tongue, another joins, the stag is seen—hey, gentlemen! away they all

fly through the sweet leaves, by the great oaks and beeches, all a-dash among the brambles, till presently, bang! goeth a pistol (it was my veritable old revolver loaded with blank cartridge for the occasion, the revolver that hath lain so many nights under my head), fired by *Tympani* (as we call him, the same being a nervous little Frenchman who playeth our drums), and then stag dieth in a celestial concord of flutes, oboes and violins. Oh, how far off my soul was in this thrilling moment! It was in a rare, sweet glen in Tennessee, the sun was rising over a wilderness of mountains; I was standing (how well I remember the spot!) alone in the dewy grass, wild with rapture and with expectation—yonder came, gracefully walking, a lovely fawn. I looked into its liquid eyes, hesitated, prayed, gulped a sigh, then, overcome with the savage hunter's instinct, fired; the fawn leaped convulsively a few yards, I ran to it, found it lying on its side, and received into my agonized and remorseful heart the reproaches of its most tender, dying gaze. But luckily I had not the right to linger over this sad scene; the conductor's *baton* shook away the dying pause; on all sides shouts and fanfares and gallopings 'to the death,' to which the first flute had to reply in time, recalled me to my work, and I came through brilliantly."

Quite delicious are various side touches which come out in this correspondence. One of the best is his estimate of Hamerik, which is touchingly naive. He writes from New York (this was before the orchestral experiences): On Monday (in Baltimore) my good friend Wysham had the great Mr. Hamerik, director of the Peabody Conservatory of Music, at his house to meet me. * * * Hamerik is one of the first composers in the world. * * * (Theodore Thomas has recently brought out his "Nordische Suite" with fine effect) and one of the most accomplished maestros also. And then when Hamerik had heard "Blackbirds," he straightway wrote a charming letter of introduction for Lanier to give to Theodore Thomas—which, however, produced no effect. "One of the first composers in the world" is a pretty sentiment!

MUSICAL INSTRUMENTS MENTIONED BY SHAKESPEARE.

BY IRA GALE TOMKINS.

(Lute, Trumpet, Tabor, Tamborine, Viol de Gamboy, Hautboy, treble; Recorder, Sackbut, Psaltery, Symbol, Flute, Fife, Drum, Kettle Drum, Bagpipes.)

The most ancient instruments mentioned are the harp, the psaltery and the lyre. The latter is a small harp-shaped instrument, and the Psaltery is also supposed to resemble the harp and was much in use among the Jews; but there is nothing definitely known about the form of its construction.

The Lute.

Shakespeare in his references to musical instruments most frequently mentions the lute; an instrument entirely different in its construction from the lyre, it being a melon-shaped instrument very much resembling our modern mandolin in form. It consists of four parts, the table or front, the body having nine or ten ribs or sides, arranged like the divisions of a melon; the neck, corresponding with the ribs, has nine or ten frets, and the head in which are the screws for tuning the strings, it being played upon in the same manner as the mandolin or guitar.

The Hautboy or Oboe, so-called on account of its high tone, is a wind instrument sounded through a reed similar to the clarinet, but with a thinner tone.

The Recorder, a wind instrument or pipe resembling the flageolet.

The Sackbut, a brass instrument lengthened or shortened as the tune requires—and may be called the ancient trombone.

The other instruments mentioned are generally so well known, as not to need description.

Martial Music—Fife, Drum, etc.

Probably there is no form of instrumental music that is more inspiring than is that "of the ear-piercing fife and the

soul-stirring drum," besides being closely associated with "all the pride, pomp and circumstance of glorious war."

Tucket. Then let the trumpets sound
The tucket sonance and the note to mount.
—Henry V., iv, 2.

Sound all the lofty instruments of war,
And by that music let us all embrace;
For, heaven to earth, some of us never shall
A second time do such a courtesy.
—Henry IV., v, 2.

Macd. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.
—Macbeth, v, 6.

Beat loud the tambourines, let the trumpets blow,
That this great soldier may his welcome know.
—Troilus and Cressida, iv, 5.

Which so roused up with boisterous untuned drums,
With harsh-resounding trumpets' dreadful bray,
And grating shock of wrathful iron arms,
Might from our quiet confines fright fair peace.
Richard II., i, 3.

Æne. Trumpet, blow loud,
Send thy brass voice through all these lazy tents.
—Troilus and Cressida, iv, 5.

The trumpets, sackbuts, psalteries and fifes,
Tabors and cymbals and the shouting Romans,
Make the sun dance. Hark you!
—Coriolanus, v, 4.

And, as he drains his draughts of Rhenish down,
The kettle-drum and trumpet thus bray out
The triumph of his pledge.
—Hamlet, i, 4.

And let the kettle to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heavens to earth.
—Ib., v, 2.

When you hear the drum
And the vile squealing of the wry-neck'd fife.
—Merchant of Venice, ii, 5.

"I have known when there was no music with him but the drum and the fife; and now had he rather hear the tabor and the pipe.
—Much Ado, i, 2.

Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,

The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!
O, farewell!

—Othello, iii, 3.

The following suggestive scene from Hamlet points its own moral:

Ham. O the recorders! I pray you play upon this pipe.

Guil. I cannot, my lord.

Ham. 'Tis as easy as lying; govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.

Guil. But these cannot I command to any utterance of harmony; I have not the skill.

Ham. Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ; yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, yet you cannot play upon me.

—Hamlet, iii, 2.

Stringless Instruments:

Hip. Indeed he hath played on his prologue like a child on a recorder; a sound, but not in government.

—Midsummer Night's Dream, v, 1.

The language I have learn'd these forty years,
My native English, now I must forego:
And now my tongue's use is to me no more
Than an unstringed viol or a harp,
Or like a cunning instrument cased up,
Or, being open, put into his hands
That knows no touch to tune the harmony.

—Richard II., i, 3.

His tongue is now a stringless instrument;
Words, life and all, old Lancaster hath spent.

—Ib., ii, 1.

Singing, Dancing, Wooing and Wedding:

She sings like one immortal, and she dances
As goddess-like to her admired lays;
Deep clerks she dumb.

—Pericles, v, gr.

She is able to breathe life into a stone,

Quicken a rock, and make you dance canary
With spritely fire and motion.

—All's Well, ii, 1.

When you speak sweet,
I'ld have you do it ever: when you sing,
I'ld have you buy and sell so, so give alms,
Pray so; and, for the ordering your affairs,
To sing them too.

Music, Measure:

When you do dance, I wish
You a wave o' the sea, that you might ever do
Nothing but that; move still, still so,
And own no other function.

—Winter's Tale, iv, 3.

Leonates. If the prince do solicit you in that kind you know your answer.

Beat. The fault will be in the music, cousin, if you be not wooed in good time; if the prince be too importunate, tell him there is measure in every thing, and so dance out the answer.

—Much Ado, ii, 1.

Dancing and Wooing:

K. Hen. Marry, if you would put me to verses or to dance for your sake, Kate, why you undid me: for the one, I have neither words nor measure, and for the other, I have no strength in measure, yet a reasonable measure in strength.

Broken Music:

Come, your answer in broken music; for thy voice is music and thy English broken; therefore, queen of all, Katharine, break thy mind to me in broken English; wilt thou have me?

—Henry V., v, 1.

Juno's Blessing.

Wedding is great Juno's crown;
O blessed bond of board and bed!

'Tis Hymen peoples every town;
High wedlock then be honored.

—As You Like It, v, 4.

Jun. Honour, riches, marriage blessing,
Long continuance and increasing,
Hourly joys be still upon you!
Juno sings her blessings on you.

—Tempest, iv, 1.

A Courting Concert:

Come on; tune: if you can penetrate her with your fingering, so: we'll try with tongue too: if none will do, let her remain: but

I'll never give o'er. First, a very excellent good-conceited thing; after, a wonderful sweet air, with admirable rich words to it: and then let her consider.

A Vice in Her Ears Not to Appreciate Music:

Clo. So, get you gone. If this penetrate, I will consider your music the better: if it do not, it is a vice in her ears, which horse-hairs and calves'-guts, nor the voice of unpaved eunuch to boot, can never amend.

—Cymbeline, ii, 3.

Music Measures Marriage Joys:

Play music! And you, brides and bridegrooms all,
With measure heap'd in joy, to the measures fall.

—As You Like It, v, 4.

The sweet silent hours of marriage joys.

—Richard III., iv, 3.

Music and Harmony of Voice and Tongue:

One whom the music of his own vain tongue
Doth ravish like enchanting harmony.

—Love's Labor Lost, i, 1.

Your eyes are lode-stars, and your tongue's sweet
More tunable than lark to shepherd's ear,
When wheat is green, when hawthorn buds appear.

—Midsummer Night's Dream.

My tongue shall catch your tongue's sweet melody.

—Ib., i, 1.

A mellifluous voice, as I am a true knight—

—Twelfth Night, ii, 3.

Full many a lady
I have eyed with best regard, and many a time
The harmony of their tongues hath into bondage
Brought my too diligent ear.

—Tempest, iii, 1.

Rom. It is my soul that calls upon my name:
How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears!

—Romeo and Juliet, ii, 2.

Celestial as thou art, O, pardon love this wrong,
That sings heaven's praise with such an earthly tongue.

—Love's Labor Lost, v, 2.

Bottom, a Paragon for a Sweet Voice:

Flu. No; he hath simply the best wit of any handicraft man in Athens.

Quin. Yea, and the best person too; and he is a very paramour for a sweet voice.

Flu. You must say, paragon: a paramour is, God bless us, a thing of naught.

—Midsummer Night's Dream, iv, 2.

I will aggravate my voice so that I will roar you as gently as any sucking dove; I will roar you an 'twere any nightingale.

—Ib., i, 2.

Music, Harmony and Expression of Voice and Tongue:

When rank Thersites opes his mastic jaws,
We shall hear music, wit and oracle.

—Troilus and Cressida.

And when he speaks,
'Tis like a chime a-mending with terms unsquared,
Which, from the tongue of roaring Typhon dropp'd,
Would seem hyperboles. —Ib.

What, my young lady and mistress! By'r lady, your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine. Pray God, your voice, like a piece of uncurrent gold, be not cracked within the ring.

—Hamlet, ii, 2.

Æge. Not know my voice! O time's extremity,
Hast thou so crack'd and splitted my poor tongue
In seven short years, that here my only son
Knows not my feeble key of untuned cares?

—Comedy of Errors, v, 1.

And let us, Polydore, though now our voices
Have got the mannish crack, sing him to the ground,
As once our mother; use like note and words,
I cannot sing: I'll weep, and word it with thee.

—Cymbeline, iv, 2

Childish Treble, Old Age, Change of Voice:

And speak between the change of man and boy
With a reed voice.

—Merchant of Venice, iii.

He is very well-favored and he speaks very shrewishly; one one would think his mother's milk were scarce out of him.

—Twelfth Night.

His big manly voice
Turning again to childish treble
Pipes and whistles in its sound.

—As You Like It, ii, 7.

My throat of war be turn'd,
Which quired with my drum, into a pipe

Small as an eunuch, or the virgin voice
That babies lulls asleep!

—Coriolanus, iii, 2.

Thy small pipe
Is as the maiden's organ, shrill and sound.

—Twelfth Night, i, 4.

Shrill Voices and Low:

Lor. That is the voice,
Or I am much deceived, of Portia.
Por. He knows me as the blind man knows the cuckoo,
By the bad voice.

—Merchant of Venice, v, 1.

Caes. Who is it in the press that calls on me?
I hear a tongue, shriller than all the music,
Cry "Caesar!" Speak: Caesar is turn'd to hear.

—Julius Caesar, i, 3.

Cleo. Didst hear her speak? is she shrill-tongued or low?
Mess. Madam, I heard her speak; she is low-voiced.
Cleo. That's not so good: he cannot like her long.

—Antony and Cleopatra, ii, 3.

A Low Voice an Excellent Thing in Woman:

Her voice was ever soft,
Gentle, and low; an excellent thing in woman.

—King Lear, v, 3.

Broken Voice:

Is not your voice broken? your wind short? your chin double?
For my voice, I have lost it with halloing and singing of anthems.

—2d pt. Henry IV., i, 2.

Poor Ophelia, Pulled from a Melodious Lay to Muddy Death:

Queen. There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;
There with fantastic garlands did she come
And on the pendent boughs her coronet weeds
Clambering to hang, an envious silver broke;
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide;
And, mermaid-like, awhile they bore her up:

Snatches of Old Tunes:

Which time she chanted snatches of old tunes,
As one incapable of her own distress,
Or like a creature native and indued

Unto that element; but long it could not be
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.

—Hamlet, iv, 7.

His voice was propertied
As all the tuned spheres, and that to friends:
But when he meant to quail and shake the orb,
He was as rattling thunder.

—Antony and Cleopatra, v, 2.

Music of the Spheres:

Harmony in Immortal Souls When Freed from this Muddy Vesture of Decay:

Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings.
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls:
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

—Merchant of Venice, v, 1.

Ham. Has this fellow no feeling of his business, that he sings at grave-making?

Hor. Custom hath made it in him a property of easiness.

Ham. 'Tis e'en so: the hand of little employment hath the daintier sense.

First Clo. (Sings)—

But age, with his stealing steps,
Hath claw'd me in his clutch.

(Throws up a skull.)

Ham. That skull had a tongue in it, and could sing once: how the knave jowls it to the ground, as if it were Cain's jaw-bone, that did the first murder!

—Hamlet, v, 1.

Music's Close:

Gaunt. O, but they say the tongues of dying men
Enforce attention like deep harmony:
More are men's ends mark'd than their lives before:
The setting sun, and music at the close,
As the last taste of sweets, is sweetest last,
Writ in remembrance more than things long past.

—Richard II., ii, 1.

Congreeing in a full and natural close,
Like music.

—Henry V., i, 2.

UPON THE HISTORY OF THE LUTE IN FRANCE.

FROM THE FRENCH OF M. BRENET.

The importance of the role played by the lute in the formation and development of instrumental music is recognized today by all the historians of the art, and several of them during the last fifteen or twenty years have made studies devoted to special periods in the development. This question has now passed out of the province of abstract erudition and is assuming more and more a practical form. Only last spring M. Saint-Saens took under his very powerful patronage certain pieces by Luis Milan and played them transcribed for the piano. It is in the same spirit that the present writer would add his light to clearing up an important point in the art since there are abundant materials in this province applying exclusively to France.

Four kinds of documents present themselves for examination: The writings of poets and of chroniclers in the middle ages contain numerous mentions of the lute, accompanied sometimes by an indication of the occasion on which it was used, but without the musical details concerning its construction or manner of playing; the monuments of art in the same period indicate their form and to a certain extent also throw light upon the use of the lute in public and private life; from the beginning of the fifteenth century instrumental music had already made considerable progress, and the account books of kings and princes commenced to designate especially the lute players, who are not to be confounded with anonymous troops of minstrels; finally, since the sixteenth century the printed works of virtuoso composers permit our studying the practical part and the manner of playing.

With reference to the mention of the lute by French poets of the middle age, only a few words in passing are necessary, since they are usually content with mentioning this instrument with a large number of others, sometimes without any regard to the likelihood of the instrument having formed a part of their own environment, as, for instance, when they speak of

instruments and songs obsolete. For instance, somewhere about 1496, William Cretin speaks of:

> "Harpes et luez, orgnes, psalterions
> Musettes, cors et manicordions
> Fleutes, fllajolz, cymbales bien sonnantes,
> Parmy les voix d'organnes resontes."

In the famous sculptured capitols in the Church of St. George at Bocherville, dating somewhere about 1050, the lute does not appear. In the twelfth century, however, we find it in the representations of the sixth tone, among the broken structures of the Abbey of Cluny, which symbolize by different groups of personages the eight tones of the Gregorian chant. From the thirteenth century on, the reproductions of the lute are very numerous and distinctive and it had already assumed its modern form. This instrument at first had only four strings, sometimes single, sometimes double. In the miniatures of the "Romance of Troy" six strings can be counted. It takes a place in the sacred concerts in the church windows; it is seen in the hands of one of the five angels who play instruments in the window of the Abbey of Bouport in Normandy. We find it in windows of the Cathedral of Bruges and, later still, in that of St. Julian, at Jura.

Moreover, by the character of the personages to whom the painters and sculptors have assigned the lute as an instrument, we get an important indication of the estimation in which the lute was held. Contrary to the case of the rebec, the viele, and most of the wind instruments, the lute is essentially an aristocratic instrument; they find place in celestial concerts, they are played by artists and crowned heads, by King David himself personally, as, for instance, in the miniature Bible in the National Library, and never is it played by the vulgar minstrels. Sometimes a significance peculiarly voluptuous is attributed to it, as in the manuscript of Adages, now in the Library of the Arsenal at Paris. The lute is in the hands of Terpsichore, who plays it with the plectrum; in the broken structure at Strasburg it is played by a siren; in the different danses macabres, painted, sculptured or engraved, Death himself plays the lute to entertain the gentlemen, the prince, the nun; in the glass window representing the citadel of Minerva, which existed in the Library of Strasburg before

the bombardment of 1871, a minstrel played the lute at the tent of Pleasure, seeming to desire by the pleasing sound of his instrument to find the right road for the young candidate for wisdom.

These distinctions, always observed by sincere artists since the earliest ages, are not the effect of chance or caprice in the designer, but are the result of direct observation upon contemporary effects. If the lute is rarely found in the hands of popular musicians, it is because its delicate sonority rendered it useless for leading the joyous and exciting dances. Moreover, its more complicated construction made it more costly to buy and more costly to maintain. The musical lutes incrusted and inlaid with pearls and rubies, such as Memling painted in the middle of his orchestra in Paradise, were not made for taverns and public places. They were instruments of the chamber, such as one played in the intimacy of choice reunions, and usage as well as reason made them classed among the "bas instruments," by which was meant not instruments of low degree, but instruments of quiet sound.

* * *

The earliest French lutist whose name has come down to us is Henri de Ganiere, a player of the viol and lute, and to whom, in the year 1396, the Duke of Orleans made a present. Certainly in the fourteenth and fifteenth centuries there were many instrumentalists attached to the service of the kings of France, but most of the accounts that come down from the princely houses of these times omit the designation of the instrument and class the players altogether under the name of minstrels, who share the common table.

The sovereign princes, neighbors of King Francis, all had bands of minstrels. The Duke of Burgundy, in 1467 to 1469, had in his service at one time three lute players, for whom he sent to Germany for instruments made to his order, that is to say, probably ornamented with his arms. The last two of these were Henry and Lyenart Boclers, who were brothers, sons of a lute player who had been in the service of the Bishop of Liege. Besides their ordinary musicians, such as the princes had at that time, they frequently entertained traveling virtuosos in their houses. Vander Straeten has collected twenty-two mentions of lute players gratified with

gifts of silver by the Duke of Burgundy in one single journey. From this period on the annals of the leading houses of central Europe abound in mentions of lute players of distinction. Among the most noted of these names is that of Albert de Ripa, said to be from Milan or from Mantua, who for not less than twenty-five years consecutively served Francis I. and Henry II. This artist, to judge from the salary given him of two hundred and fifty livres semi-annually, must have been held in very high esteem. A little later his salary was raised to six hundred livres. In 1547 this same artist appears among the domestic officers of the king, who received the mourning suits for the obsequies of Francis I. He accompanied the king in his frequent journeys, and in this capacity received compensation for the expense of his horses. Of the works of Albert de Ripa we will speak further on. They were held in high esteem, as is evidenced by numberless testimonials. The death of this lute player was the signal for a rivalry among the poets. Mellin of St. Gelais wrote a Latin epitaph of fourteen lines; J. Dorat wrote another one in French. Twenty-five years later the fame of Albert de Ripa was still bright, and the author of the poem of the Galliade does not omit to mention his name. "Albert touched his lute with his flexible fingers, with which he had power to ravish the rocks in the woods had he not preferred better to live in towns and in court, where his music was heard so appreciatively."

* * *

It is now time to inquire more particularly what sort of music these lute players played. The oldest book of lute music printed in France was issued in 1529. The libraries at present only have one example of the original edition. This is at Berlin and is quoted by Wasielewski. It is called "A very brief and familiar introduction for enabling anyone to understand by himself how to play all sorts of music written in the tablature of the lute, with the manner of tuning the lute, about thirty-nine chansons, of which the most of them are in two parts, or for two parts and accompaniment, or three parts without accompaniment." A little later the original edition of instruction upon the lute by Adrian Le Roy was published in 1551, but at present no copy of it is known in existence. Our only information concerning this work is derived from

an English translation which was published in 1574. The practical musical works, properly so-called, multiplied. Excepting two fantasies inserted in the collection of 1536, which contains the pieces of Pierre Pau Borrono, Albert de Ripa seems never to have printed any of his works during his life. After his death, however, they commenced to appear in many collections. By the aid of some of these works, and of two manuscripts which date from a little later, we will now be able to get an idea of the proceedings employed in France by the composers for the lute from the middle to the end of the sixteenth century.

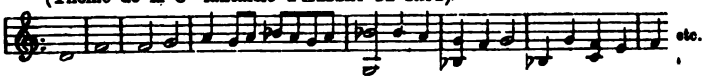
* * *

Dances, transcriptions of polyphonic vocal pieces, and fancies form the repertoire of the lute, three categories of very unequal importance, of which the first and oldest finished by surviving the two others. It was never the case that the lute could be well used for effective arrangements of tunes. Its full, sonorous, but fugitive tone, would have disappeared in an orchestra of ballads, necessarily composed of low-voiced instruments; but the airs which breathe in the assemblies of the cornet and cromornes reappear poeticized in the intimacies of the home and upon the strings of the lute. For a long time their sparkling rhythm awakened the imagination of instrumentalists incapable of creating special forms of art for themselves. Branles of the provinces, courants, pavanes of Italy or Spain, gaillards of passe messes from beyond the mountains, the joyous volte of Provence, filled up the books of the lute and held that position, re-enforced by the arrival of the allemandes and the minuet almost at the end of the lute itself. In the beginning these pieces were imitative of dance songs, of which the tune as well as the words were graven in the memory of all. Later, transcriptions of polyphonic vocal pieces were made literally, each virtuoso striving to reproduce on the keyboard of his instrument the complete effect of the composition; or sometimes limiting himself to representing one or two parts, leaving the remainder to the voice or to the other players. The fancy and original pieces directly invented by lutists appear later and in small number.

Pierre Paul Borrono brought to the court of Francis I. his favorite pavanes, "La Malcontenta," "La Gombertina." Albert de Ripa played his fancies and transcriptions of chansons. With him, as with his Italian contemporaries, the fancy and the

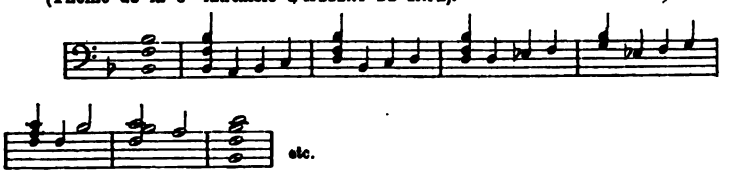
recercar are synonymous. The duple rhythm is invariable and the values fixed by the tablature are always the same as our four-four measure; the form, very uncertain, approaches that of the prelude of the classic epic. Sometimes the lutist commenced by exposing the theme naturally designed (Figure a), sometimes he seems to be experimenting and trying his

(Thème de la 3e fantaisie d'Albert de Ripe).



strings (Figure b). Imitations which he undertook to form

(Thème de la 6e fantaisie d'Albert de Ripe).



between the different parts are short, and the composition always of a character more harmonic than polyphonic, consisting habitually of all sorts of designs of chords connected more or less agreeably for the ear in a manner to give force to the contrasts of sound between the uppermost string and the low bass, the full sonority of the chorus and the double strings. A fancy commenced in a very melodic fashion

(Début de la 2e fantaisie d'Albert de Ripe).

(Figure c), but it often terminated itself by a succession of precipitous leaps, consecutive fifths and the like (Figure d).

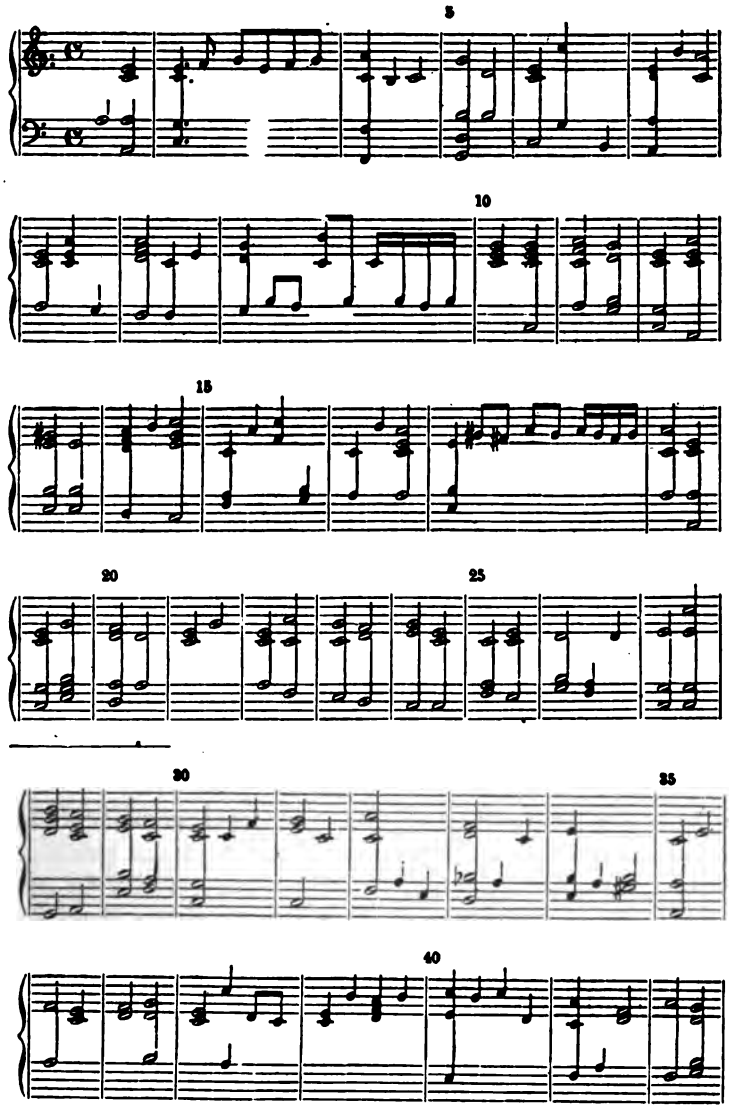
The attenuated barrenness of such forms led to the employ-

ment of ornaments and passages, which the player added to the leading notes, following traditions, concerning which the old tablatures give us no information whatever. One of the poets celebrated "the light hand upon the lute" of Albert de Ripa, and made allusion to his little groups and the rapid successions, by the aid of which the virtuoso filled up the vacancies in the wide intervals and notes of long value, which it was impossible to hold upon an instrument of that kind.

Kiesewetter, one of the first historians who concerned himself with lute music, has treated severely of the transcriptions of vocal work contained in the books of tablature. Recently M. Ernest Radecke has made these transcriptions the subject of a profound examination, limited to the leaders of the German school (Ernest Radecke, das Deutsche weltliche Lied in der Lautenmusik des XVI. Jahrhunderts). By a comparative examination of original pieces and their instrumental versions, it is possible to arrive definitely at the proceedings employed. The instructions of Adrain Le Roy facilitate a similar study in regard to French works. Conforming to the title of his book, the musician explains the method followed for each one of the eight tones and their transpositions, taking for his examples the chansons for four voices by Orlando de Lassus. Two methods of tuning the lute are given, which are called "by flat" and "by note." By flat, beginning with F below the bass staff, the strings have the following pitch, going up by fourths, F, B flat, E flat, G, C. F. By the note method the intervals are less regular, beginning with G on the lower line of the bass staff; the next string was C; then F, A, D and G, the uppermost string being the second line of the treble staff. For each piece Le Roy specified the tuning to follow. Then he reproduced the other voices in notation and in tablature with a designation of the fingers and places to press upon the keyboard for obtaining each successive sound; following he gives in the same manner two voices together, afterwards three, then four voices in score, and above them each time the same in tablature. This operation completed, he repeats the version complete in tablature alone "more finely treated," that is to say, with the formulas of ornaments. The choice for the first tone is a chanson of Lassus, "When My Husband Comes From Far"; for the first tone transposed,

"If the Good"; for the second tone in his transposition, "I Love Him Well," and "Un Dux Nenny." When the third tone was finished, Le Roy, judging his reader sufficiently prepared, adds no more explanations to his examples. The songs, always taken from Orlando de Lassus, are given im-

Literal Transcri tion of a Vocal Piece by Orlando de Lassus.



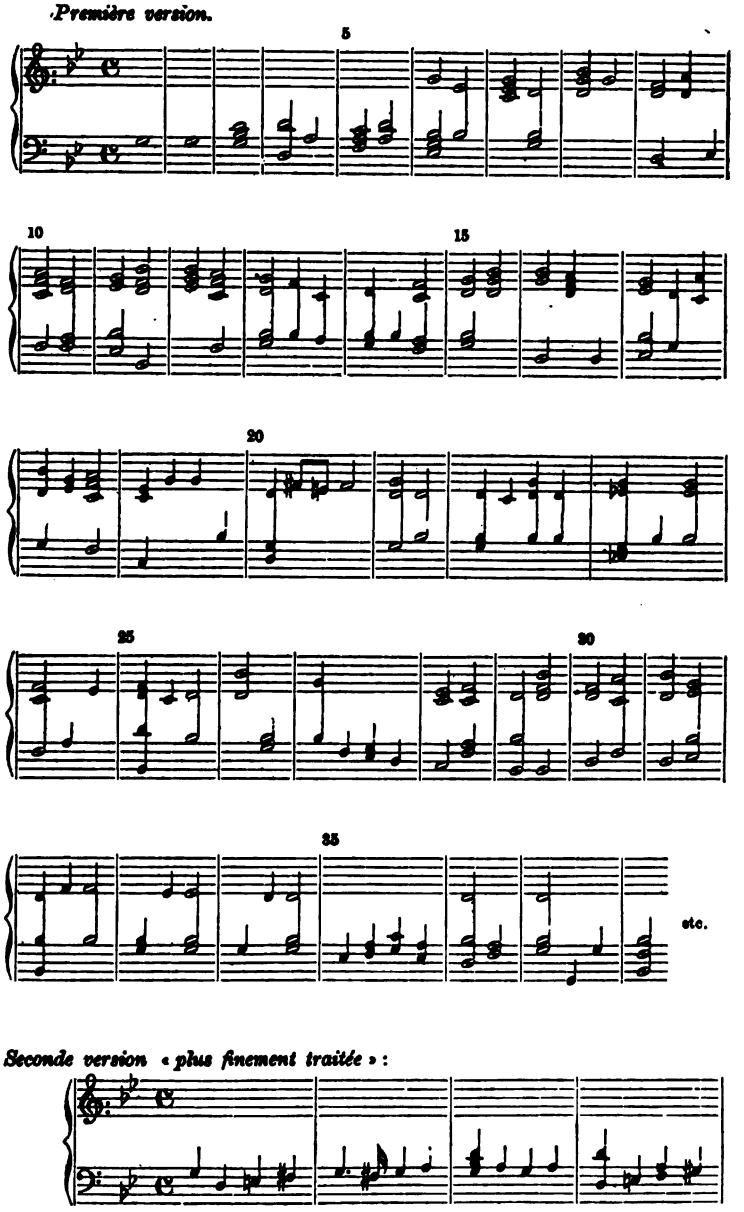
mediately in tablature with the second version more finely treated. After the chapters devoted to the lower tones is placed an accessory chapter reserved for the chansons and the music of Lassus, "in case one should wish to have more than one singer to each part," said Le Roy, because some sing upon the second tone and others sing indifferently.

This touch should not be allowed to pass unnoticed. The discussion carried on in our day upon the employment of accidentals in the vocal music of the sixteenth century and upon the manner in which modern editors of old works ought to govern themselves in this respect, would be very much cleared up, and perhaps a good deal shortened, by an attentive study of the transcriptions of these same works for the lute. In reality, if the musical notation of vocal works at that time ordinarily left to the experience and the taste of executants the care of adding the accidentals, also the places fixed by theory and usage, the notation of the tablature of the lute, being based upon the chromatic scale, indicated always the real note to be produced.

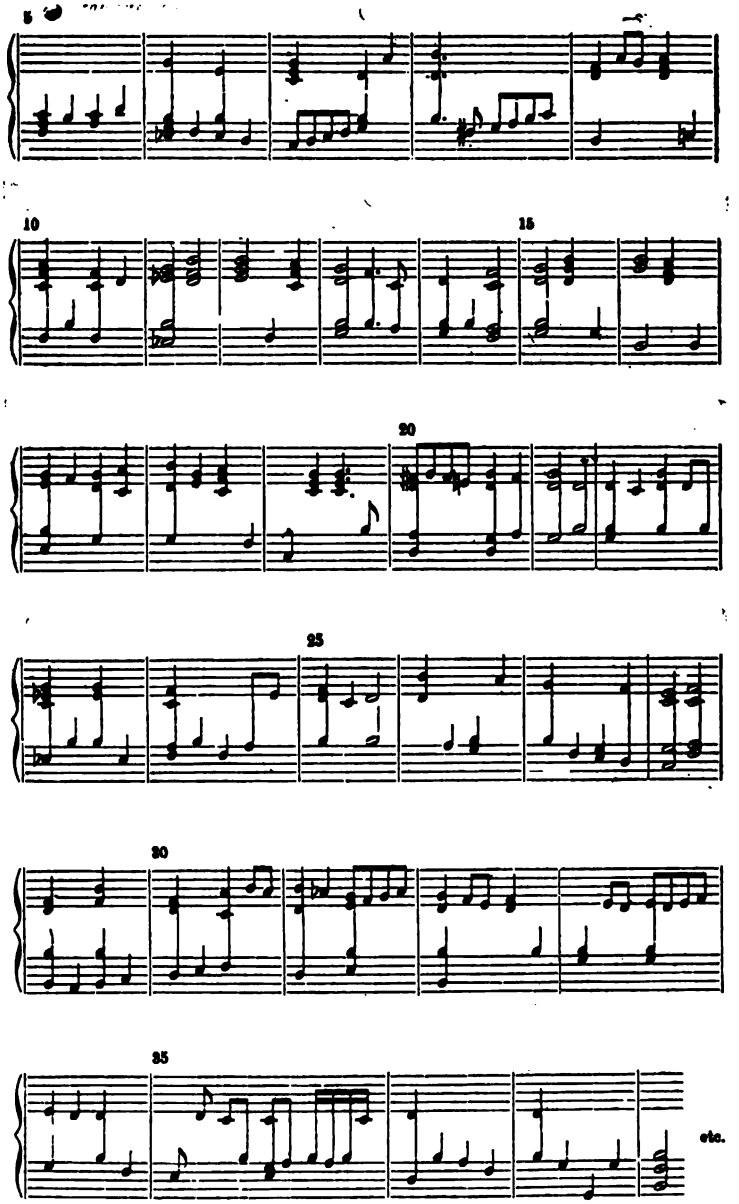
Another point to remark in the transcriptions of the lute is the strong accent brought in by the bars of the measures, which the lutists employed in their tablatures a long time before composers judged it necessary to introduce them into their vocal works. In spite of the care which the lutist took to transcribe one by one each separate voice, these voices, when once reunited in the tablature, could not possibly preserve their individual personality; a composition which, when sung by four singers, was polyphonic became harmonic; the movement of the voices, impossible to carry upon the lute,

gave place to a succession of chords; the bars of the measure, more of a nuisance than useful in the vocal notation, since they would have compelled each singer to lose sight of the

Première version.



Seconde version « plus finement traitée » :



flexible rhythm of his melody, became indispensable for the lutist, who occupied himself to make the notes of his chord justly coincide.

These transcriptions may also give us some idea of the

liberty with which they treated musical phraseology. The lute player did not hesitate to double the value or to put in a measure or two in order to afford room for glosses or embellishments. The symetrical periodicity of the members of phrases had not yet fully established itself.

Certain examples are necessary. We commence by citing a literal transcription of a chanson De Lassus, "Si le long temps," which we take from one of the manuscripts in the tablature of the lute in the library of Versailles, choosing incidentally one of the pieces in the score by M. Henry Expert, in order to permit the reader an easy comparison between this version and the original work for four voices. (H. Expert: Les Maitres Musiciens de la Renaissance Francaise. Part I., p. 10, Ex. E and F.) Here the lutist conformed strictly to the letter of the vocal composition which he wished to perform upon the instrument, without adding anything outside. (What I have said above, about the harmonic transformation of the ensemble, fully verifies itself in this example). Concerning the accidentals the reader will remark that the F in the fourteenth and twentieth measures sharp in the edition of Expert remain natural in the transcription of the lute. It is the same with the G in the first chord in the twenty-sixth measure. Two other examples for the chanson of Lassus: (1) Les deux arrangements successifs de la chanson de Lassus: "Las, voulez-vous qu-une personne chante," which are interesting, since they throw so much light upon the meaning of the term "more finely treated," the second transcriptions being in finer terms than the first.

WIDOR'S SEVENTH AND EIGHTH ORGAN SYMPHONIES.

BY T. CARL WHITMER.

Symphony VII.—Moderato, I.

A real noble theme, the principal motive of which serves as a vessel to serve up some unique "dishes." We of course cannot relish all, for some are too much like others, and some are inherently worthless. Every one who has been studying Widor's music is surely struck with the fact that much of it does not "arrive;" that there is often too palpable an attempt at climax; that there is sometimes, we confess, too much striving after effect for effect's sake. And these things are sure, in some measure, to detract from its value as constructionally absolute music.

Some such methods appear here. But we meet with some most delicious harmonic surprises! The octave-skip figure, preceded by a rhythmic point at a semitone's distance, is used as basis; and very piquant, indeed, is the effect produced by the clever staccatoing of that first! He moves his men very cunningly on page 238. The clever modulation on page 239, Brace 3, Measure 4 (et seq.) is another instance of his method of evasion. One must heartily admire his elaborative genius, another example of which is page 239, Brace 4 (et seq.). Page 241, last Brace, is in Piano style. (Another instance of similar content is Finale, Sym. VIII; page 344, Brace 2, and page 349, Brace 3.) Braces 1 and 2 of page 242 are strange, first rhythmically and then harmonically. And then that harmonic surprise on Brace 4, Measure 1, Count 1! There is some padding in this movement; but when *that* is well done it is not necessarily ineffective, even if not satisfying to the highest æsthetic sense.

The grandeur of page 234 (Braces 2 and 3), and especially 239 (Brace 4 et seq), is about unsurpassed. We almost forget that there exists elsewhere some unnecessarily stored air! The language is, perhaps, somewhat stilted, on pages 236 and 238. But all have mortal heels!

Choral, II.

Full of technically unusual pedal passages. He closes his themes very definitely, and for the most part on the Tonic. It is easy to lay one's finger on his group-endings. The second part (pages 244 and 245—excepting the first two braces of 245—) is clearly a case of lack of idea; although in treatment it is broad. And it actually does assume the effect of an inspiration a "little on" in its course—all on account of his *way*.

Page 246 is made of the early material, but is better; which is one of the indications going to prove that, no matter what the great value is of Widor as a great conceiver, his power of elaboration, decoration, ornamentation, expansion, and general and specific invention is far superior. For even when he is uninspired he can "beat a bar" into most wondrous shapes.

The introduction of the main theme, on page 247, is finely and broadly conceived. It is the theme in the pedal, with contrapuntally-beautiful laces sewed to the upper edge. (If one reads the Coda merely as rhythm, he is reminded of the slow movement of Beethoven's Opus 14, No. 2.)

Andante (Introduction)—Allegretto, III.

How fond he is of the reiteration of the Tonic to Dominant Pedal. Here, however, he evades the bag-pipe effect so frequent. This movement is crisp and naive, until he reaches the Animato, when he makes use of a pseudo-dramatic method, which is novelly treated; in fact, it is more novel than interesting. It just misses deserving the old saying that necessity is much closer than grandam to invention. Note page 257 the extension of the material from page 253. The four-measure Coda is a queer appendage.

Allegro Ma Non Troppo, IV.

A terrific accompaniment which is a trifle suggestive of Chopin. It moves up and down in great waves and stops but a few times to catch breath! It converts the organ into almost a pipe piano; but his great art preserves his instrument's genius.

The theme is readily discernable and divisible. His second theme, on page 263, Brace 1, is full of vitality. (It is more an intermezzo-theme, owing to the disproportion existing in length and melodic continuity; but less because of the latter

than the former.) It is somewhat deceptional in harmonic relations, but is very simply skeletoned.

He seems fond of the old method of ending this "loud" movements that are in minor with the major chord; and that, with some other note for melody, than the Tonic. (For example, see the first movements of Symphonies V and VI; also Finale of Sym. VIII, etc.)

Lento, V.

Widor much affects this semi-hymn-tune-division-style. It allows him so much opportunity to repeat his motives by alteration. The last page is entrancing. This man has—and I say it again—a greater amount of the two extreme possessions, delicacy and power, and a greater amount of imagination and power for elaboration, even if often lacking in direct inspiration, than any living organ composer; and dead, too, for that matter—with the *one* exception.

Finale, VI.

A little bit of Grieg and a little less of Mendelssohn in method of treatment. A gay one! But one must admire the inherent dignity of all that Widor does. Here, as some other places, we are impressed with the evident attempt at climax and effect. He hammers away with rhythmic and unrhythmic regularity at a figure; and there is little danger of mistaking the main motive. His rhythmic augmentation is a real feature of his work.

The main climax is on page 281, nd has a lengthy and interesting growth of about two pages. His trills cause bulging eyes. He concludes this movement in the already spoken-of manner of harmonic detachment to incise the melody.

SYMPHONY VIII.

Allegro Risoluto, I.

It seems scarcely possible, while studying Symphonies 5, 6 and 7, that any greater breadth of treatment could be secured. Yet he has accomplished it here. A flash of fire, an explosion—for mere fun, perhaps. The two-measure, one-motived introduction is a psychical epitome of the movement.

Constructed from matter possessing strong rhythmic qualities—without, however, a real development of that matter—he secures his unity by dint of perseverance in the emphasis of his

themes by repetition and transposition. The technical requirements are many and insistive.

On examination of the main motive one will see that it is not extraordinary. And it is characteristic of Widor to take the "speech of the common people" and transform it. This piece is a brilliant series of effects in lighting. Instead of modulations he takes a jump, and—there's "an end on't!"

Page 285, Brace 1, Measures 3, 4 and 5, is a melody wild enough! Such melodies require the utmost care in fingering. And one can never be too careful in fingering these symphonies, for they are adjusted, so to speak, so closely and carefully for their calculated effect, that a half-second's time lost by lack of economy in finger motion will offset any otherwise sincere attempts at their exposition. One needs a crescendo-pedal to play this movement with accuracy and brilliancy. (For careful marking of desired effect, see page 284 on the last brace. That weight required is like so many little blocks of lead.)

The passage beginning on last measure of page 286 is one of the *efforts* which are so curious in result. It lasts a whole page. On page 288 is first an effect as of some delicately carved ivory; and then when page 290 is reached the organ seems almost unable to bear the wind pressure.

The climax is on page 289, Brace 4, Measure 2, Count 4, but does not last long enough to proportion the length of the "working-up" part. The final effect to repeat, of Widor's work is almost always proportionate, but the parts inclusive are, more often than not, just the reverse. Pages 291 and 292 are a quasi-development. The detail on Brace 4, page 293, is altered very carefully for a few measures. He spares neither himself nor the executant. The last page is "outlining the melody," as usual. But ending this movement pianissimo is a fine idea. It will be noted that this theme (it occurs before, however), is a rhythmic alteration of the main motive.

Moderato Cantabile, II.

Tenths, eleventhes, thirteenths, fifteenths in the Pedal in "doubles"! It requires the best and newest tools mechanically, mentally and aesthetically. The accompaniment is unusually treated; and when a secondary melody comes (page 299, Brace 1), the manner of playing is thereupon changed,

It requires great care to keep this contrast in manner from being too decided.

The Pedal would be startling, were it not for our previous acquaintance with similar treatments. Here are becrowned elephants, stalking about. It's no farce, either, but real pedal idealization. It is the glorification of the pedal; the apotheosis of heaviness!

(This neutralization of duties is characteristic of the modern school, especially that of orchestration; where, if one examines the history of certain instruments, (the French horn, for example), he will realize the wonderful deviations from the path on which they were started. This applies to both the character of the music and that of the mechanical attributes.) The Pedal *was* a Haydn blacking shoes. It now is a Wagner bowed to by kings!

The theme is very closely, compactly and usually harmonized (excepting a few measures). A few measures of notable treatment begin page 300, Brace 3, Measure 2. How he makes one narrow strip of shadow lie in among all those flickerings of light! (Melody is shadow, not light.) Page 301 is somewhat Schumannish in manner. On this page there are harmonies to make a school-boy boast that *he* could "improve on them." But Widor understands when to simplify and how long that simplification should continue.

A soft avalanche of tone—a play snow-slide—occurs on the third brace of page 301. Page 302 is suggestive of Chopin's method of obtaining little palpitations in his tonal pool. The last measure of page 302 brings us to the original melody. It is a delicious brook, just large enough to hold fairies' boats and slips. The stream was very lovely before; but now, yet more so. It was running over little pebbles, but now even those are away; and all we see is a prism of moisture. A few leaves are there, too.

The coming back, for a short time, to a treatment somewhat similar to that of the beginning, makes some little difficulty for the interpreter (page 303, Brace 4, Measure 1, Count 4). On 304, Brace 4, last measure and third and fourth counts, is a little harmonic casket, in which is concealed a melodic gem. It starts with F sharp.

This is Widor's most exquisite slow movement.

Allegro, III.

Canonic. More interesting in contents than absolute in beauty. It possesses the kind of beauty that soaks in via the mind. This canonic work needn't frighten any one; it is scarcely serious enough for that. There is a quiet stream, beginning on page 308, which becomes a little noisy as it proceeds. The last two braces of this page 308 are very "trying," as it is absolutely necessary to phrase clearly. See the unacademic page 312. And how his "twos to threes" pop out at every air-hole! That B in the last two braces is wonderful; the same at an octave's distance, on next page. And then the B is emphasized (by the alternation with C natural) at the close. That B creates a spinal chill!

Prelude, IV.

This is equal to many men's "Postludes"! He begins where few men finish. One's Diapasons must be in good voice to effect anything here. It is made up of material fro mthe succeeding variations; and as that material is here served up in varied but small quantities, this movement takes the place of a sample room. The Fortes and Pianos sing antiphonally. The voice-parts have wonderful leadings. His study of the great polyphonic classics has borne fruit.

It is a matter of note that, no matter how short Widor makes his movements, he is seldom or never lyric in treatment, so to speak. And then there is no treatment too good for even the shortest slip of a melody. All are worthy of unbounded care.

Variations, V.

Another great compassed theme with the characteristic stretches thrown in. He has here outdone himself in giving us examples of varied styles. The amazingly worked-out expansion of his themes; the gorgeous, pyramidal and Titanic massings of tone-bodies; his unlimited resources of mechanical and inspirited imagination, have created a tonal edifice of astounding proportions. Not, perhaps, in contents, but at least in workmanship, this movement is the greatest of the whole numbere contained in the eight Symphonies.

Page 316, Brace 3, Measure 2 (et seq.), there is a collection of A's. Note that they are coupling-pins! He uses such devices sometimes. (See some of the F sharps on the left-hand

part of page 253, Braces 4 and 5; also 254, Brace 1. Of course they have great tone-color value, but not primarily.)

The last brace of page 318 is interesting for its power gained by the contrasts in the rhythmic groupings. His use of scale passages is very noticeable; as on page 320, Brace 4 (et seq.) He is quite fond of such treatment. Page 320, on the first three braces, is a fine example of lucious effect, by the use of widespread chord disposition.

We are taught, usually, that *compactness* produces richness.

Page 322, on Braces 1 and 2, we find Bachian methods. Page 323 is thinly woven, but it adequately offsets the extreme weight of the preceding matter. A novel Pedal is seen on Braces 3 and 5, page 325. The proportionate disposition of line and mass on pages 328 and 329 (et seq.), together with the amount of organ, is the secret of this, the main climax. Those two defining melodic lines which bound the woven body of thirty-second notes on two sides, and which, in part, bring about this grandeur, are, inherently, really very modest. Much from little! His utterances throughout this movement are couched in the most decorative and elaborate language.

The Adagio Coda is a little superfluous, but done with such evident sense and skill, that the superfluity is forgiven. After being splashed with the foam of great waves, I suppose that we can stand the sprinkle from an anti-climacteral sea-bubble!

Adagio, VI.

This is full of personalisms; i. e., the first part. After an introduction in quasi-recitative he enters on a harmonically and melodically compact and beautiful theme. Then follows some initiative work which "questions and answers" fugally. The use of the main theme in a sort of development on page 335, and the few following pages of transitional matter—themselves in rather gorgeous attire—lead to the re-exposition, by alteration, of the main theme; which now is lovely, more than ever, with its heightened figuration and structural simplification (page 338, Brace 1; et seq). This is a spot in which real *art* is shown. Would that appreciation of art-logic were better, more generally developed and fully recognized in practice!

If these criticisms are intended for any one definite purpose it is for the guiding of students' appreciation to art-logic goals, and making evident to those students that the right and proper

way to study the technique of composition is to *go to* the composition. Valuable as is the use of text-books for reference, it is yet better to examine Cherubini's compositions rather than his "Double Counterpoint and Fugue"; and Berlioz' "Damnation" than his celebrated treatise.

Finale, VII.

The original first-movement flash is inverted. A series of large-diametered whirls. One is dazzled by the great leaps. The structure, of necessity, is slight. But one needs a few more thumbs to play Widor. *N'est c' pas.* The dashes of color on pages 347, 349 and 350, are blinding.

The last brace makes a good "wind-up."

If our age happened to be unaccustomed to surprises this Symphony would produce gray hairs over night. It is hellish here, mundane there, and celestial some other place.

It is sensational, but thoroughly legitimate.

The ideas seem detached in this as in the other works; but this is when our attention is concentrated on certain isolated parts.

It is evident that this eighth Symphony exceeds all the others in the artistic proportion of the factors of matter, intellect and workmanship. It is a best solution of the fusion of inspirational, intellectual and virtuoso desiderata.

Viewed *as a whole*, it will be noticed that the later symphonies (according to number) are unified far more than the earlier. But, as I had no wish to discuss the evolution of Widor's mind, I made no inquiry concerning the date of the symphonies, nor the chronological order or disorder of the same.

MOZART IN FRANCE.

FROM THE FRENCH OF H. BUFFENOIR.

It was the 18th of November, 1763, that the young Wolfgang Mozart, seven years of age, arrived in Paris for the first time. He was brought here by his father, Leopold Mozart, a worthy composer of Salzburg, a theorist and a skillful practitioner, who had also been the teacher of his son and his daughter, Marie Anne, the latter also being remarkable by her musical gifts. Marie Anne, known under the name of Marianne, and familiarly called by her parents Nanette or Nannerl, was then twelve years of age. The three, accompanied by Madame Mozart, arrived from Stuttgart, Coblenz, Bonn, Aix-la-Chapelle, Brussels. Everywhere the two children had been received with admiration. The piano was transfigured by their little fingers, the little Wolfgang above all appearing to be a veritable marvel.

The Mozart family received the hospitality of the Count Von Eyck, the Bavarian ambassador, at the Hotel Beauvais, which he occupied in the Rue St. Antoine. The Count Von Eyck had married the daughter of the Count Arco, the grand chamberlain of the court of Salzburg, and this lady showed herself full of affability for her compatriots.

Leopold Mozart had letters of recommendation to all sorts of influential people in the town and at the court. He made haste to utilize these as soon as he could, for his purse was very light. They received many presents, but gold pieces seemed to evade them. The most important letter, as it turned out, was written by a modest lady of Frankfort, married to a merchant; it was addressed to Mons. Frederick Melchior Grimm, a man of letters, and secretary to the Duke of Orleans.

Grimm, who had a talent for intrigue and knew how to open all doors, put his zeal at the service of the musicians and introduced them into many salons and even succeeded in having them presented at court, where the king and queen and the princes of France were very cordial in their approbation. The appearance of the young Mozart and his sister in

the high society of Paris and at the court of Versailles rapidly made a sensation; scarcely fifteen days after their arrival Grimm wrote to a German prince the following letter, which constitutes a very precious document in the history of art:

"Paris, December 1, 1763. True prodigies are so rare that it is proper to speak of them when one happens to see them. A musical director from Salzburg, named Mozart, has lately arrived with two children of the most beautiful figure in the world. The daughter, aged eleven years, plays the clavicin in the most brilliant manner; she performs the largest pieces and the most difficult with an astonishing precision. Her brother, who will be seven years old in the coming month of February, is a phenomenon so extraordinary that it is difficult to believe what one sees with his own eyes and what one hears with his ears. It is nothing at all for this child to perform with the greatest precision the most difficult pieces, with hands which with difficulty can reach a sixth; and what is most incredible is to see him play out of his own head during an hour at a stretch, as he abandons himself to the inspiration of his own genius, with a crowd of ravishing ideas, which nevertheless he brings forward one after the other with taste and without confusion.

"The most accomplished musical conductor cannot be more profound than he in the science of harmony and of modulations which he carries by new ways, yet always exact. He has such an extreme familiarity with the keyboard that when it is concealed by a cloth spread over it he plays with the same liveliness and the same precision. It is very easy for him to read at sight anything that is shown him; he writes and composes with marvelous facility without having the need of a piano or to search for chords.

"I wrote for him with my own hand a minuet and asked him to put the bass to it; the child took the pen and without approaching the piano he put the bass to my minuet. You can imagine that it costs him nothing to transpose and to play any piece shown him in any key required; but please notice what I have myself seen and which is nothing less than incomprehensible.

"A lady asked him the other day to accompany her by ear and without seeing it, in an Italian cavatina which she knew

by heart; she began to sing; the child tried a bass which was not absolutely exact, because it is impossible to prepare in advance an accompaniment to a song which one does not know; but the air finished he requested the dame to begin again and this repetition he played not alone with his right hand all the air of the song, but with the other he put in a bass without embarrassment; after which he asked her ten times in succession to recommence and at each repetition he changed the character of his accompaniment; he would have made her repeat it twenty times if I had not made him stop.

"I am almost afraid that this child will actually turn my head if I hear him too often; he makes me realize how difficult it is to avoid folly in seeing prodigies.

"I am no longer astonished that St. Paul lost his head after his strange vision. The children of M. Mozart have excited the admiration of all those who have seen them. The emperor and the queen have covered them with goodness; they have received the same applause at the Court of Munich and at the Court of Manheim. It is unfortunate that we know so little of the music of these countries."

Grimm, they say, was born in Germany. It is not strange, therefore, that the turn of his sentences should be now and then a little incorrect when he writes in French, but the details which he gives here upon the young Mozart arriving at Paris are not the less valuable; they give a good account of the remarkable merits of this child who was predestined to be a master. Moreover, they wrote verses in his honor; his praise was in all mouths and painting celebrated his appearance. The first one at Paris, Carmontelle, painted the little prodigy. He represented him seated before a piano having his sister and his father at his side; the latter plays the violin and the young girl holds a piece of music which she is singing.

Another painter, Barthelemy Ollivier, attaché of the Prince of Conti, painted his portrait at the same epoch; this canvas, which formerly embellished the gallery of the Duke of Rohan-Chabot, was later on transferred to the Museum of the Louvre. It is a charming work, full of grace and elegance; it is called "English Tea at the Temple With the Prince of Conti." We see there the amiable society with which this prince was pleased to surround himself; the marshal of the Luxemburg,

the Countess of Boufflers, the Prince and Princess of Beauvau, the Prince of Henin, the Countess of Egmont, of whom Jean Jacques Rosseau speaks at the end of his "Confessions," and still others. At the piano is seated the little Mozart; Jelyotte is standing near him. The Prince of Conti is represented from the rear; he has a peruke a la Bachaumont and converses with one of his guests, M. Trudaine. Often in visiting the marvels of the Louvre we have meditated before this precious canvas which preserves a souvenir of a child of genius and an elite society well able to understand him, to encourage and applaud him as he was made, like a captive, to perform before them.

In a letter little known Grimm speaks in these terms of Leopold Mozart: "The father is not alone a capable musician, but a man of sense and good spirit and I have never seen a man of his profession combine with his peculiar talent so much of merit."

The principal fact of this first sojourn in France was the reception of Wolfgang and his family at the court of Versailles. He received the lively applause of all the royal family before which he played upon the piano and the organ. He and his sister were covered with gifts and caresses by Mme. Adelaide and Mme. Victoria, sisters of the king, and by other ladies of the court. The Countess of Tesse gave to the young master a snuff box in gold and a silver watch, valuable on account of its smallness; Marianne received from her a box of toothpicks in gold of very great beauty. Another lady gave Wolfgang a little traveling cabinet in silver and to Nannerl a little snuff box in pearl encrusted with gold, of extreme delicacy; afterwards a locket and a cameo; a third added lace and sword knots, etc.

They were admitted to the grand dinner which was given on the night of the New Year. Mme. Mozart and Marianne were placed near to Louis XV.; as to Wolfgang and his father, they were placed at the side of the queen, who took great pleasure in herself serving the child with delicacies and pleasing things and spoke to him in maternal language.

"You will have heard from me," wrote Leopold Mozart, "that I would write more fully from Versailles. Just now I will say that we arrived on the night before Christmas, and

that we attended service in the royal chapel at the midnight mass and at three holy masses. We were in the gallery, where the king came from being with Mme. the Dauphine, whom he had been to see upon the occasion of the death of her brother, the Elector of Saxony."

Mme. de Pompadour also desired to hear the young prodigy. When he was presented to her he desired to embrace the beautiful favorite. Affecting a coyness doubly absurd on her part, she pretended to be frightened and held back the amiable Wolfgang. "Why did she do that?" he asked his father. "I who have been embraced by the empress herself."

Mozart, the father, wrote of this occasion in a letter: "You very well know, doubtless, what an appearance has Mme. the Marquise de Pompadour. She must have been very pretty, for she is still so. (She was then forty-two years of age.) She is large, of beautiful figure, plump, very strong but well proportioned, blonde, and in her eyes there is a certain resemblance to her Majesty the Empress. She has a very good opinion of herself and a really uncommon taste. In the room where the clavecin stands, which is all gilded and ornamented with laquer and painting, is found her portrait, of life size, by the side of the portrait of the king."

Leopold Mozart accepted the valuable gifts, but he would have greatly preferred good current coin, the more so because he had been obliged to incur considerable expenses for the indispensable toilettes. He gives on this subject curious details to Mme. Haguenauer, proprietor of the lodgings he occupied at Salsbourg. From this we can judge the habits of the times.

"We have in fifteen days expended at Versailles about twelve louis (about sixty dollars). Maybe you will think this too much and will not understand it. But at Versailles there are neither omnibuses nor cabs. There are only sedan chairs, with porters. And as very often we have need of two or three chairs, at a cost of twelve sous the course, it often costs us a thaler a day for transportation, sometimes more, for we always have to go at unfavorable hours. Add to this four new black costumes, and you will not be astonished that our journey to Versailles costs us from 26 to 27 louis. We will see later what indemnification we will have from the court. Saving this,

which we still hope to get, Versailles has brought us in no more than twelve louis, current money."

Awaiting the favors of fortune, the worthy chapelmaster occupied himself with bringing out the two first works of his son, four sonatas for clavecin, capable also of being played with accompaniment of violin. The two first were dedicated to Mme. Victoire of France, and the two others to the Countess of Tesse, lady of honor to Mme. the Dauphine. I have found these dedications, now little known, which accompanied the sending of these pieces of music. Both are of a highly exaggerated character, and in point of fact were very much ornamented and expanded by Grimm. The father of Mozart was very enthusiastic at these first works of his son, he appreciated them as a musician would, and he waited with great impatience for their appearance from the press. "Imagine," he wrote, "the noise that these sonatas will make in the world, when people see from the title that they are the work of a child of seven years; if they are incredulous they can be convinced, and I sincerely hope that they will demand proof. You will hear some day how beautiful these sonatas are; among other things there is an Andante of rare taste. I affirm before God that every day shows new miracles in this child." It is easy to see from these words the noble pride and tenderness of the father were moved when he recognized the sparks of genius in his son.

The devotion of Grimm was not relaxed for the Mozart family. He was more useful to them than the letters of the ambassador of France at Vienna, the interventions of the Emperor of Paris and recommendations from many other distinguished people. Grimm alone not only introduced the artists at court, but he occupied himself with two concerts which they were organizing. Accordingly Leopold Mozart praised him very much in his letters. For instance: "This Mr. Grimm, my friend, who has done so much for us here, is a well educated man, and a great philanthropist. He also has taken charge of our first concert by himself alone, he has placed three hundred and twenty tickets, amounting to eighty louis. He has arranged it so we did not have to pay for lighting. They will have more than sixty candles, and he also obtained the authorization for the first concert, and for a sec-

ond there are already about one hundred tickets placed. Behold how much a man of activity and of good heart can do. He was born at Ratisbon, but he has been fifty years at Paris; he knows how to keep things going, and to make them work out afterwards."

It was at that time an exceptional favor for an artist to be heard in public at Paris because there were many special privileges which were, however, to be interferred with, such as those of the opera, the Theater Francaise, the Comedie-Italienne and the so-called Spiritual concerts. Out of regard for the young Mozart, the lieutenant of police, M. de Sartiens, arranged to be present. The two concerts were given at the theater of M. Felix, near the St. Honoré gate. This theater, which was almost of a private character, was patronized almost exclusively by the nobility when they desired to attend a play. In public, as well as at court, Mozart was applauded with enthusiasm, fêted, caressed and made much of. He well deserved it. The next day after the second concert, which was given the 1st of April, 1764, the Mozart family left Paris, on their way to England, where the same kind of ovations and triumphs continually awaited upon the talented young master.

The letters of Leopold Mozart written from Paris are interesting in themselves, even outside of the details which concerned the young artists. He says in a letter to Madame Haguenauer: "Are the women beautiful in Paris? It is impossible to answer you, as they are painted like the dolls of Nurenburg, and so much disfigured that a woman naturally beautiful would be unrecognizable to the eye of an honest German. As to their constancy, I take the liberty of answering you that if it was decided to canonize them, one should not tempt them too far."

Leopold Mozart was a simple-hearted man, having faith in God, and practicing the Catholic religion with sincere convictions, pure in his habits, he observed with astonishment and even with affright the immorality of the court of Louis XV.

"In four weeks I hope to give you a more liberal remittance of the famous Golden Louis, of which we hope to make quite a number at Paris. In spite of the deplorable forms of the war, the French continue their luxury and their rich living without the slightest relaxation, so they have no more money than their fathers. The large fortunes are almost en-

MOZART TUNING HIS VIOLIN.

(From the statuette by Barrias.)

and court and from Madame Pompadour. The impressions tirely found in the hands of less than one hundred persons, of whom certain bankers and capitalists are the main ones." In leaving Paris the situation of the Mozart family was greatly ameliorated because Leopold I. spoke of having sent two hundred louis to Salzbourg. The two concerts turned out well. It was not possible that they should do otherwise after the warm reception the young Mozart had had from the king

MOZART AT VIENNA.
(From the painting by Boulanger.)

which the music of Paris and Versailles made upon our artists was not very favorable. Leopold found the airs detestable, on the contrary the choruses appeared to him excellent. On the whole his opinion was that the Germans were very superior to the French in music. After the departure of Wolfgang, Paris rested in this state of admiration which such a remarkable appearance was calculated to awaken. All sorts of brilliant predictions were made concerning the future of these talented children.

A FEW PROMINENT EUROPEAN TEACHERS OF SINGING.

BY PERLEY DUNN ALDRICH.

During a recent visit to Europe I enjoyed the privilege of hearing several well-known teachers of singing give lessons, and as information of the personal traits and ways of these famous people is of interest to readers, who so rarely gain a glimpse of the real man behind the celebrity, I comply the more readily with an invitation from the editor of MUSIC to embody briefly a few of my impressions.

The ambitious student who visits Mr. Shakespeare will find him in a fashionable quarter of London near the Langham hotel, and will perhaps be met by the master himself at the door of his tiny music room, the walls of which are decorated with excellent paintings and numerous photographs of pupils. Mr. Shakespeare himself is a short, ruddy-faced gentleman with the most affable manners in the world and he sits at a little upright piano to give his lessons.

He plays musically accompaniments with rather short, fat hands, and gives evidence at every turn of being a good musician. He has a definite idea of what he wants in the voice and keeps at it with an unyielding persistencey. The general run of his pupils sing with a charming tone quality and excellent pronunciation, but belong to what one might call a genre school of singers, being better adapted to small halls than to large opera houses.

Mr. Trabadello in Paris one finds in an elegant apartment, not far from the Place d'Etoile, which may be reached when time is plenty by an adagio lift. His is the most elegantly appointed studio in Europe and when the impressionable student first enters it he is quite sure that "Trab," as his students speak of him, must know it all. There are beautiful paintings, statuary, bric-a-brac and photographs galore. Some are his pupils and some are not.

Trabadello is a short and very little man, with what seems like some other fellow's voice. Where his magnificent tenor

MR. TRABADELLO.

voice comes from is a mystery, for it certainly seems two or three sizes two big for him. He is an enthusiastic and painstaking teacher, exceptionally so for a man who sings so very well, and he plays rather savage accompaniments with a touch as yet undescribed in piano technics.

But Trabadello transposes accompaniments and plays them in time, like an orchestra, and gives his pupils continually the result of a practical experience in opera.

His teaching is very direct and practical, i. e., a teaspoonful of theory and a barrel of practice. He talks very little but works the voice pretty hard and his only idea of singing is that which is adapted to the stage. He speaks English, German, French, Italian and Spanish. It is interesting to note that he started out as a bass and is now a high tenor!

M. Sbriglia is one of the most widely known of European teachers at present, through his pupils De Reszke and Plancon, and I think has on the whole the best following of any teacher living.

The student will find him down near the opera house in a rather dingy apartment, presided over by Madam Sbriglia, who collects money with promptness and keeps the gentleman himself at work. He teaches with a poor upright piano, which he plays with one or two fingers, striking an occasional chord with the rest, with a shockingly bad touch. For the songs either Madam Sbriglia or a stout lady, who occupies two places in an omnibus, appears in a wizard-like manner and treats the piano to a second round.

M. Sbriglia himself is a slender man with a bald head and a black mustache, which bleaches out by Saturday and turns up black again on Monday. He has a pair of very black twinkling eyes, which I am told have a remarkable attraction for the impressionable vocalist of the petticoat division. He is not a good musician. He cannot make a decent tone. He cannot play. His French is not good and his Italian is a dialect. But what has he got? you ask. Frankly, I do not know and I could not find out for sure, but I think he has an ear for vocal sound and a way of getting a concentrated upper voice that works wonders occasionally, and, like other methods, fails frequently.

He is a man of one idea—vocal sounds—and his way of

MR. SBRIGLIA.

getting them. Outside of this I should imagine he was not interesting. But he certainly taught De Reszke, for he showed me a photograph of him on which was inscribed in Italian, presumably by De Reszke:

"To my dear friend and professor, Sbriglia, the one and only to whom I owe my tenor voice, in sign of recognition and affectionate friendship.

"Jan. 12, 1879. JEAN DE RESZKE."

So, if this is true, as it certainly appears to be, Sbriglia has done a great deal for De Reszke; but, on the other hand, as

MR. HENSCHEL'S HOUSE AND MUSIC-ROOM.

the eminent tenor has been known to slyly remark, he has done a great deal for Sbriglia.

Henschel is my ideal of an artist in his home life. He lives over in the Hyde Park region of London, in a charming house in Bedford Gardens. The moment you enter the house you feel that you are in an artistic atmosphere. The appointments about the house, the old chests, tables, chairs, bric-a-brac and the pictures, indicate an artistic nature behind them.

His studio has apparently been built on at the rear of the house and from the outside reminds one of a conservatory with the whole side of the room in one large window. It is a step or two lower than the dining room and is finished in hard wood with a large fireplace on the side opposite the windows. At the end of the room Henschel seats himself at a grand piano and plays accompaniments; he doesn't work them. Some one ought to form a society for the prevention of cruelty to pianos by vocal teachers.

One is quite likely to see Mrs. Henschel flitting about, even more charming off the stage than on, if possible, or to hear the strains of the violin of the talented daughter from a distant room.

Mr. Henschel is the most musicianly of singing teachers, with his delicious accompaniments and a charming host at his receptions. One might call him a "coach" rather than a singing teacher, since his pupils are almost all trained elsewhere and simply coach songs and oratorio with him.

Mr. Henschel's own singing is too well known in this country to need mention. But, by the way, here's a conundrum: Is he a singer with a bad voice and a good method or a good voice and a bad method?

I will add in closing that it is my deliberate conclusion that if a singing teacher be a good musician and has a correct ear for tone quality and can get hold of some pupils who have talent, first rate voices and an unlimited perseverance, he will teach some people to sing.

Further, I am convinced that every teacher is misunderstood by the majority of his pupils. Why? Because the ordinary pupil seizes upon some less important detail than the essential truth, and cannot get beyond it. To the student of singing the "personal equation" of the teacher is as important as it is in astronomy. The truth is very simple, very noble, but few see it all or recognize it when presented to them.

THE CHORD OF THE DIMINISHED SEVENTH.

BY S. N. PENFIELD, MUS. DOC.

The chord of the diminished seventh is in many ways a remarkable chord and gives food for much thought and comment. One can only be surprised at the small amount of space devoted to it in most harmony books, for very frequent and constantly increasing use is made of it, and in connections from preceding and to succeeding chords that often defy the generally accepted treatment of the professional theorists.

The chord divides the octave into four intervals, each of one and one-half steps, as will be seen at the first chord of second measure above. There are but three such separate chords in existence, for it will be seen from the above complete list that the chords marked (a) are identical, being merely in different positions; the same for those marked (b); likewise those marked (c). The effect of the chord is vague, mysterious, unsettled, which arises from the fact that it has no natural chief, note, unless we suppose a note actually outside the chord, which is done by some theorists, but which is mostly academic and far-fetched.

Called a chord of the seventh, it has but little of the generally accepted characteristics of such chords. In the first place, seventh chords have a well-defined and recognized fundamental on which the chord rests with confidence and which the ear surely takes for granted even when omitted. Secondly, such chords naturally resolve to a chord of a fifth lower or fourth higher. Our diminished seventh chord fulfills neither

condition. In fact, to secure exact third, fifth, seventh, we are frequently between two horns of a dilemma. We have to assume some chromatically altered note, perhaps quite foreign to the key as fundamental, or else suppose one or more of its tones to be enharmonic changes, with possibly a double flat or double sharp.

We reach the chord regularly in chord development as the chord of the seventh from the seventh degree or leading tone of the minor scale. As such it is always treated in the harmony books. It may have a preparation but does not require one, and it here resolves properly right into the tonic triad. It may by use of a chromatic alteration appear on the leading tone of the major scale, resolving there directly to the major tonic triad. Some of the books give no farther treatment to the chord, although all harmony students who use their wits and are at all observant have their curiosity aroused as to the other diminished seventh chords, and especially in their attempt at analysis of musical works. If the leading tone chord were all of its use, it would be quite right to classify it as a chord of the seventh, but it may and does occur on any diatonic or chromatic tone of the key and may resolve into any chord of the regular key or of foreign keys. In fact, taking it "by and large" it is a characteristic chord, mostly without definite and necessary key relationship, a free lance among chords, a soldier of fortune, a citizen without a country. As a dissonance it must resolve.

Clark defines resolution as the case where a dissonant tone "must move in a specific direction." It is conceived of as a chord or tone shut in and with only one gate of exit through which its impelling force carries it. But here is a dissonant chord, of which any one, two, three, or all of its tones may move up or down, mostly a half step each, it is true, and in so doing pass instantly into any one of the twelve major or twelve minor keys, therefore it has gates open on each and every side. It enters, or may do so, quite unprepared, comes and goes, progresses or resolves apparently at its own sweet will.

It is unique among chords in that its intervals are all the same. It is thus perfectly symmetrical and is the only chord with equidistant tones excepting the quite unusual triad with major third and augmented fifth, which may be found on the third degree of the minor scale and which divides the octave

into three spaces, each of two steps. The diminished seventh chord has thus no natural chief note (root, fundamental). All other chords built up naturally, with intervals varying from one-half to two and one-half steps, have each their own natural fundamental, and all, with a few exceptions (diminished triad, "Italian sixth," etc.) sound more confident and well grounded when the so-called chief note is in the bass or lower part. Therein they are like a goblet, which most satisfactorily fulfils its function when resting on its base. Chords resting on other tones, third, fifth, seventh, ninth, we call inverted, like a goblet resting on its top or sides. The ear is quick to recognize this difference in effect. Chords, like plants, are fastened to their roots, even when these are not in evidence. The chief note may be omitted, but the ear infallibly imagines the missing tone, which will be one that if actually supplied, will not do violence to the harmonic effect.

With the diminished seventh, the case is different. The intervals being the same all through the chord, the effect is practically the same whatever be its lower tone. No one of its

tones is in its nature a bass tone. The chord is in effect round like a croquet ball, will therefore rest, or not rest, equally upon any side, while other chords are like the croquet ball with one side split off, and when the ball rolls it naturally comes to a rest upon its flattened side. Yet in truth the actual lower tone of the chord does more frequently seem to the ear the chief note of the chord, especially if such lower tone be a regular diatonic tone of the key or mode which is at the time in use.

It is, of course, possible and may amuse certain hair-splitting theorists to call the chords at (d) and (e) raised supertonic chords; submediant sevenths with the two sharps enharmonic changes for flats; chords of dominant ninths in B minor with false cadences, and the chord at (f) the leading tone chord in E minor, or leading tone chord in G minor with enharmonic change of D sharp instead of E flat, etc. All of this is forced and far-fetched. To the ear the bass or lower tone is in each of the cases here given the most firm and confident tone and consequently the natural base or basis of the chord. In gen-

eral the actual bass note is more often than otherwise recognized by the ear as the proper foundation or fundamental of the chord, for the ear goes by sound alone and makes no distinction between a sharp and its enharmonic flat except that in many cases (by no means all) the former tends upward and the latter downward. In analysis of chords we should seek for and apply the simplest and most direct explanation, the one most in consonance with the tonality of the music. A non-existent tone should never be assumed as the fundamental of a chord if it be a tone that when actually added will quite change the character and tendency of the chord. Therefore it is the simple and natural thing to call all chords of diminished seventh chords of the actual bass tone, with perhaps exception of the inversions of a leading tone chord which resolves into the tonic chord, which the ear seems to refer down to the leading tone as fundamental, or possibly as claimed by some, down to the dominant as root of a chord of the ninth.

The wonderful possibilities of the chord for modulatory purposes may be seen from the following:

(*E.*)

Take the three chords in the complete measure here given and lower into turn each one of the twelve tones there found one-half step, while retaining the balance of the chord, and a complete list of dominant sevenths for all major and minor keys will result. Then chromatic changes of any one, two or three tones down or up will result in a surprising number and variety of other legitimate modulations and progressions. The chord is indeed a kaleidoscope, which needs only to be shaken and turned to present an ever new picture. A quite full treatise on this remarkable chord and its harmonic possibilities may be found in Chadwick's Harmony.

MENDELSSOHN AND HIS VIOLIN CONCERTO.

BY J. NEFF HUYETTE.

The individuality of a composer is strongest in the best of his compositions, and a violinist who hears the name of Mendelssohn is at once reminded of the Concerto, op. 64, so full of melody and deep thought. To the student it is one of the most pleasing ever written in which the melodic element predominates. It stands alone as a tone poem, every idea developed in such an easy natural way that there is realized a series of beautiful themes, passing like dissolving views.

Mendelssohn was a man of marked individuality, well developed on all sides, what we now say "an all around man." He was a deep student of Shakespeare and a friend of all the great literary men of his time. Also a clever artist. His sketches are said to have been real works of art and it might be said that his themes sometimes appear like beautiful landscapes.

This composition was completed in 1844, a year of varied experiences for Mendelssohn. If events of the year had any influence on his work one might mention the earlier months as most prominent, but we certainly cannot think that his surroundings in Berlin harmonized with that laughing finale; for he seems to have have been very anxious to leave that city for a locality more congenial to his musical nature. If anything influenced this work it seems most natural to look to the period from May to July, during which time he visited England, where, as we learn from his letters, he was warmly received, in fact he seemed very much at home in that country. However, it is not the intention to dwell at any length on the circumstances surrounding the life of the composer, only so far as environment influenced the character of this composition.

With all the seriousness of his nature he had a keen sense of the humorous, and the great aim and object of his life seems to be that of making other people happy. Mendelssohn believed in the theory of music as a language. He has himself said, "Notes have as definite a meaning as words, if not more so." This theory he has brought before us clearly in some

of his compositions which belong to the class called program music. Others he has left for the listener to translate. One of these being this Concerto.

In the first movement (Allegro molto appassionato) we have a strange contrast of light and shade in the two themes. The first, so well known, has a peculiarly plaintive tone. It seems to describe a wild mountain scene, overlooking the valley gloomy and desolate, thickly wooded with stately pines. There is also something more than a landscape described in this melody. It shows us the character of a hero, in which we observe a restless desire, an ambitious nature. This theme is worked up gradually and we observe a perceptible increase in vigor when, on reaching the twenty-third measure, quite a new element enters. It is a forcible triplet movement accompanied by sharp chords in the orchestra. This is carried to a climax in the forty-fourth measure, when at this point the way is prepared for the second theme. The close observer will note that the orchestra is carrying a mysterious and wild, though soft melody, while the soloist is playing an accompaniment. This does not continue long, for a few measures later it modulates into E flat.

From this point the melody changes like a dissolving view, until at last is heard a sort of preface to the second theme, played by the clarinets, while the solo violin holds G—and how quiet after the restless opening. At the close of this phrase the violin takes up the theme. So plain and simple and yet so full of meaning. It is in this manner of writing that Mendelssohn excels, for so often his melodies sing of content and happiness. There is also an absence of periodic form, the melody running on smoothly, rising to a climax and then gradually diminishing. This seems to describe a plain but noble home life. It might also show another side of the character of this hero, that of a gentle, firm but aggressive man. At the close we hear a portion of the first theme, this time in the major. The phrase after being rendered by the soloist is beautifully developed in the orchestra, the evolution of the theme being quite extensive.

The idea seems to be that of emphasizing the necessity of struggle in order to gain that calm, which has been so clearly described to us in the second theme, but of which we hear nothing. Not often does Mendelssohn dwell upon the dark side of life. His object in this movement is doubtless that of

bringing about a gradual development to perfection of the composition as a whole.

There is one idea entering into this tone picture of the struggle of life, which we give below. It is a fragment from the second solo:

(A.)

This appears just after a fortissimo passage. It is like a lull in a storm, for it is immediately taken up by the orchestra, diminishing shortly, and the solo enters with a run which becomes an accompaniment for a fragment of the first theme, rendered by the wind instruments. Nearing the Cadenza, the coloring becomes more dark and mysterious; there are occasional menacing taps from the kettle drums. At last the Cadenza. All is somber and mysterious. It stands alone, containing no particular material from the movement.

One thing is worthy of mention; usually the Cadenza does not appear until the final treatment of the thematic material, but here it prepares for the final rendering of the two themes. As the coloring is just at its darkest the arpeggios of the Cadenza evolves into an accompaniment and the theme is given by the flute and oboe. After a short tutti the second theme and this time in E major. In the new key it has taken on a more ideal character, bringing one into close touch with the spiritual side of life. The solo part being high up on the E string, increases that mildness which was heard before. Does it not seem as though Mendelssohn was showing a saintly character? Calmness only that we may rest, in order to enter the struggle with increased vigor, for just as the theme is drawing to a close there is a surprise. It is the manner in which the dominant seventh is used. Instead of passing directly to the tonic it resolves into the chord of the sixth thus:

(B.)

This changes the character at once, bringing us back to the struggle, and puts before us the wild mountain scene again. Here we have the coda with all its completeness. Everything is treated in the second theme, for there are fragments from the whole until the climax is reached, bringing to a stormy close the first movement.

The entrance into the Andante is as if the sun shone unexpectedly after a tempest. With the final chord of E minor is heard one instrument, which is sustained, becoming the introduction of the Andante. This is the bassoon, and is followed by the strings bringing us into the key of C major. This movement has a deep religious sentiment. It is like a hymn of praise and thanksgiving with its peculiar restfulness, separating us from everything earthly. Even the accompaniment is quiet, being for the most part the strings. There are three parts to the theme, all standing out clearly and suggesting one of David's Psalms. Taking the Andante in detail: The first eighteen measures are like the restfulness of a Sabbath evening. A vanishing sun, the air laden with the odor of flowers and in harmony, we are in a quiet, meditative mood. The next four measures express a longing after something higher and better, again the other four lift us to a heavenly state. At the nineteenth measure is introduced an interesting section in which we hear a fragment of the theme; in fact it is a sort of reminiscence of the first eighteen measures. Then a coda of about twelve measures concludes the theme.

The next part of the movement brings us to the episode with the expression very much changed. From restfulness to agitation, a great contrast. The melody is taken alternately by the soloist and the orchestra, while the character reminds us of night with countless stars and expanse of space. The entrance into the theme is like the dawn of day. Stirring expectation which is carried over into the first few measures of the theme. At length the sun rises and the dew sparkles like diamonds on the grass and wild flowers. Mendelssohn has made this wonderously beautiful by the fine way in which he has used wood-winds. Through the last movement is gained as good an insight into the character of Mendelssohn as anything that has been written.

In the finale (Allegro Molto Vivace) we have the most pleasing of the three movements. Here again is represented

our hero whom we first met in the beginning of the composition, who is now returning victorious. The movement is more highly developed than is at first apparent; however, it is so spontaneous that we catch what Mendelssohn intended—melodies overflowing with happiness.

The introduction in E minor expressing expectation and a hint to the struggle through which came the hero. At this point the melody modulates into the major; there are sharp chords in the orchestra, the soloist plays two or three short runs, bringing us into the first theme, in which Mendelssohn has made splendid use of the flutes. Other works in which he has used the flutes to great advantage are the Andante Con Moto of the Italian Symphony, where is given a dreamy expression to a melody played by the violins in octaves with accompaniment by the flutes, also in the overture to Mid-Summer Night's Dream. It is the combination of these instruments with the solo violin which gives this melody such a delicate character. There is no pause between the two themes, but with a bound we enter the second, which is like a triumphal march, in the workings of which, the musician will note, commences on the last half of the measure. After modulating into the key of G major a fragment of the first theme is rendered as a sort of introduction to the bird. The melody itself is of passing nature, being about ten measures in length, but it is the development of the material, for it modulates back to E major and is rendered by the horns, while the solo violin carries the main theme, and again the march is rendered in E major with much the same treatment as before.

In the coda the main idea is triumph and is brought out in a new treatment of the march melody which is continued to the very last note, while the players and the audience realize that only a man of great character could express in music what Mendelssohn has in this great Concerto.

THE THEORY OF VIOLIN PLAYING.

BY EUGENE GRUENBERG.

(Translated by Charles Peabody, Ph.D.)

One of the characteristics phenomena of the development of art is offered by the countless "methods" with which our present generation on music bent is favored. The necessity for these dogmatic guide-books seems the more incomprehensible in view of the fact that the very greatest singers, pianists and violinists without doubt belonged to earlier times, when our modern Messiahs existed not, nor had their pedagogical gospels seen the light; and more than this, they lived when the examples of the special subject literature were not as the sands of the sea-shore or the stars of heaven for multitude. To speak only of the violin, the number of available handbooks of "Theory and Practice" would fit out quite a respectable special library. Nevertheless, each day brings us some sign of life of some new apostle. What follows? That not one of the works up to the present has proved itself capable of making and showing the way, and that not one, therefore, has been able to get itself adopted. To establish the reason for these facts shall be the task of the following attempt.

As science, so art rests on rules. These are not always unavoidable conclusions from abstract premises, as in mathematics, for instance, but are often only to be looked at as universally recognized results of empirical judgments refined by aesthetics. But the civilized world has during the centuries worked out a fixed conception of its own ideal in art, whose form is more or less subject to the taste of the age, yet which, as noted, can be reduced to certain fundamental principles. These principles taken together make up a "theory" which plays a part in art quite similar to that of a grammar in language, i. e., to exploit rules which must be illustrated by a selection of examples as concise as may be.

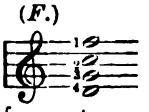
Now it is not to be denied that a "Theory of Violin Playing," in the strict sense of the words, has never been written. Ancient and modern masters have, it is true, composed vo-

luminous "Violin Schools," tomes which for the most part are nothing but studies relieved, desperately little, by a sort of automatical dissection and analytic explanation. So the student finds himself like a helpless wanderer in the midst of treasure chambers, surrounded by an abundance of art material of surpassing value often, without, however, the Ariadne thread—system, instruction and direction. Then, too, these gigantic works labor for the most part under the disadvantage of the lack of a proper classification which should prevent material, which strictly belong together in respect to its degree of difficulty, from being split up and separated into different chapters. Their unwieldiness and their great cost also make a wide circulation of such books an impossibility.

The older masters have left us different verbose "Schools," but the principal points: definition, technical peculiarities, and hints as to how to master these, are surprisingly neglected. On the other hand, they contain a superabundance of disquisitions which properly belong in the realm of general music, acoustics, aesthetics or even history.

The directions for the posture of the body and for the position of the instrument and the bow are given in a manner that would seem slip-shod and antiquated to-day. Leopold Mozart (Mozart's father) for instance, avers that the chin should rest on the right side of the violin, etc. A celebrated master, Geminiani, counsels, for the acquisition of a proper handling and fingering, that the beginner even should be given this world-known formula:

(*F.*)



And Locatelli went so far as to prescribe for beginners the following (and similar) variations which present no small difficulties to even the advanced student:

(*G.*)

But progress in pedagogy teaches us that instruction should not begin with that kind of difficulties any more than the building of a house with the roof. Nevertheless, there are people who consider this possible. In the great musical centre of Vienna there lived in the seventies an eccentric piano teacher who used to begin with Beethoven's sonatas, telling his pupils to set to work on the first measure, just as we would order a parrot or a poodle dog provided that these enviable animals possessed piano-playing hands.

The worst of it all is that the essence of the different classifications, i. e., of the artistic stoppings and effects of the violin, have not as yet found authoritative definition, and that the various specifications have not been clearly brought out and strictly subdivided. Where, for instance, do we find the special kinds of bowing all accounted for? A few have established, it is true, that there are three principal kinds of stroke: the sustained, the hammered and the springing; but a systematic description of all kinds, complex and combined alike, does not exist. Just so, we shall not find an analysis, well arranged and systematically developed, of the glide-effects, one of the principal chapters of violin technique. These are only to be seen in selected examples, and even here the same lack of clearness obtains, as is the case in every other direction. I once asked one of the best violinists hereabouts how he explained to his pupils the production of a crescendo. He laughed and answered that he didn't explain it at all, but that he played it and the pupil had to imitate it. A very favorite turn of speech of many teachers when asked what the "Vibrato" is and how to do it, is: "That can't be explained; the ability to make a vibrato comes—little by little—of itself!" Concerning the "Staccato" it is announced with glee that it is "born in one" and not for many shekels will a man get an explanation. Nothing, however, is more absurd, than that any stroke in the world cannot be explained.

It would be most unjust and inconceivable to deny that, spite of faulty system and partial antiquity, all of these worthy works contained here and there veins of rich instruction, direction and satisfaction for the intelligent student. Thus names such as Baillot, Beriot, Campagnoli, Kreutzer, Leopold Mozart, Rode, Spohr and Tartini, will always shine with undoubted brilliance, inasmuch as we all have, in the long run,

learned from them directly or indirectly. But, "Tempora mutantur et nos mutamur in illis."

In our times art is no longer a privilege of those called by the grace of God, but of every man with ears to hear withal (though often in seeming uncertainty as to the proper use to make of it), and every man will dare oppose himself to Musica Nobilis. This is all very lovely and praiseworthy, for music ennobles and inspires, as the Chinese, 4,000 years ago established by law. But in the Nineteenth century the very diverse endowments of the young devotees of music require renewed instruction; hence the crowd of "New Methods." Our well-beloved youth distinguishes itself, as a rule, by an exemplary amiability hardly to be wondered at in view of the advance in refinement, but for music, and especially violin study, this accomplishment seems hardly to suffice, and there is often a collapse in time, patience, earnestness and diligence. Now as few teachers are endowed, like Moses, with the power of performing miracles, and of making artists of their pupils without at all overloading them with work, there have gradually become necessary legions of help-books which are designed to pour down the throat of the patient—the student, I mean—the pill of hard work made as palatable and digestible as possible. Naturally in all this milky way of "Works" the discovery of those that are to be taken seriously would require the strongest of telescopes, on account of their exceedingly limited numbers. The best are those of Alard, David, Kayser, Leonard, Singer and a few others.

Of all the "Schools" of older and later times none known to the writer comes so near the ideal of a "Theory of Violin Playing" as the school of Edmund Singer. At all events it contains more primal definitions, explanations and suggestions of a purely technical nature than any other work. Still it cannot be entirely acquitted from the faults above mentioned, for we miss in it: (1) the exhaustively logical definition of technicalities with directions for their mastery; (2) systematic unity in arrangement of material; and (3) wise moderation in the adaptation of examples; as well as avoidance of all extraneous material not apposite to the point, i. e., technique. True, other fields such as acoustics, theory of music, etc., must be trenched upon, but only in so far as this is absolutely necessary for the support and proof of the rules as

given. The cost too of this, be it noted, will seriously affect the circulation. Far be it from us to impugn the dignity, completeness and authority of this earnest work, we only wished to show why it never could become a popular one.

The question now arises, "Are there none of the very new ones which have succeeded in answering the requirement of a 'Theory'?" The reply must be distinctly "No." Most fall into the commonest of faults—that of stringing together leagues of etudes; this gives no "theory" and has the further disadvantage of scaring the pupil away by the dismal length. Others have seemed to understand the matter better, but, like doctors and specialists, they have insisted on particulars and so have brought on themselves the reproach of incompleteness, often of total lack of plan. We could give names, but "Nomina sunt odiosa."

The field is thus open and all the violin pedagogues of the world should stand ready to try their luck, for we really must have a "Theory." Very many can play beautifully and not a few are teachers of excellent parts, but to make a "Theory of Violin-Playing," this is the "egg of Columbus."

On the evening of May first, Walter Damrosch's Manila Te Deum was given at the Chicago Auditorium, in a blaze of glory. The Chicago Apollo Club furnished the chorus of about three hundred, the Chicago orchestra the players. Mr. Damrosch conducted, and the solo artists were Mme. Gadski, Mrs. Nielsen-Dreier, Mr. Geo. Hamlin and Mr. Frank King Clarke. Moreover, there was a full house, the proceeds having been foreordained to charity (the Chicago Maternity Hospital) and the boxes were glorified by shining major generals and officers of various grades. Socially it was a very brilliant affair. And now for the music.

Speaking in a general way my impression, after once hearing the work and following it carefully, is that it is one of the most beautiful and best settings this splendid old hymn has ever had. Mr. Damrosch's workmanship interests me very much, for what it is and for what it is not. Evidently this young man has improved his opportunities and is gifted with a capacity for work. He has a certain amount of musical imagination, and I should say that a composer able to write the second number of this work might be trusted to turn out some beautiful moments in any opera he might undertake, provided the book afforded the necessary inspiration in the way of poetic situation. Like all artists who have much to do with the theatre, he is not above a bit of the *ad captandum* now and then. I class the use of the navy bugle call "To Church" in the introduction, as one of these; another, the bit of "The Star Spangled Banner" occurring as a brilliant obligato for brass, near the close, over the words "Let me never be confounded." These are stirring effects and in no way reprehensible; and at worst, what composer could be more frankly *ad captandum* than Handel?

On the musical side this work is very strong. Canon is

used everywhere and with skill. Harmonically it is advanced, but still musical. The work is divided into five musical numbers. The first, is built mainly upon a fugue subject: "We praise thee, O God," which, while rarely carried out consecutively beyond one repercussion, returns so often and in so many keys as to form the major part of the number. Relief is furnished by sundry choral massings upon the words "We praise thee," and particularly by a pleasing second subject, "All the World Doth Worship Thee," which later on is combined with the main fugue subject and the two are carried through a great variety of keys and to very good effect. On the whole, the first number is elaborate, dignified and strong.

The second number is the gem of the work. It opens with a solo violin, to which later is added a 'cello obligato, the whole forming a prelude to the solo quartet in canon form, "To Thee all angels cry aloud." This part of the work, while full of musical skill in the handling, is truly expressive and beautiful. The sweetness is relieved presently by the entrance of the chorus with a vigorous subject: "The heavens and all the powers therein continually do cry," and so in a little bit we come to the most original effect of the whole work, namely, the choral treatment of the word "Holy, holy." In effect they are a modification of the main subject of the movement in B flat. The second subject (for chorus) is in D. Now come at first four voices of female chorus singing at precisely the same pitch, one after the other, over and over again, four-sixteenths and a half-note, running up in the series "do, re, me, fa, sol," holding the latter. Each voice comes in a beat later than the one before it. Thus the total effect consists of a soprano holding upon D (fourth line of treble), and a tremulous running up to it of one voice after another. All the time three of the voices are softly holding this D, upon the tonic chord of G—a strong and uplifting effect, delightfully suggestive of the possible cantillation of the heavenly choir. Still later the male voices are added, upon the same subject. Then the chord gets fuller and the tremulous running extends itself throughout the purviews of the male conscience. This gives place again to the bold choral strain: "The heavens and all the powers therein," but this time in C major, leading presently again to the holy, but upon the chord of F, a full step lower than before. This is one of the most doubtful moments in the work.

To repeat in a lower key is of the nature of anti-climax—and so it sounded. At this repetition, however, the solo quartet also sings obligato above the choral "holy," and the effect is delightfully full. The movement is brought to a close with a few strong phrases, concluding this part of the text.

The third movement, very strong and bold, is a chorus in G major: "Thou art the King of Glory, O Christ." The chorus soprano is carried very high, and the solo quartet comes in still higher for relief, and later the chorus, brought down a little, is combined with the solo voices obligato, in an imposing ensemble. A second division of this movement is devoted to the subject: "When Thou tookest upon Thee to deliver man," beginning with bass solo, afterwards other solos, all alternating with the choral response upon the same subject differently treated. When the alto leads off the chorus responds with the sopranos running down below middle C. Later we have all parts together and triplets in the accompaniment against the duple division of the voices. This effect was not well managed, the triplets not being audible upon the present occasion. The third part of this movement returns again to the key of G, with a strong fugue subject: "Thou sittest at the right hand of God," ending with all the forces in a brilliant and imposing mass of sound.

The fourth movement was intended to begin with an unaccompanied quartet of solo voices: "We believe Thou shalt come," but experience having shown it almost impossible to prevent falling from the key, solo violins, viola and 'cello were added, playing in unison with the voices. The chorus is presently brought in, and so a strong climax is worked up at the close. The fifth movement: "O Lord, save Thy people and bless Thine heritage," begins like a prelude in B flat, leading presently to the principal key of the work, D major, with a choral subject upon the words, "Day by day we magnify Thee," which is developed at considerable length, finally coming out with a part of the national air, "The Star Spangled Banner," in the brass as an obligato near the close. The effect is by no means out of keeping with the intention of this work.

From the standpoint of the chorus singer, this work is enormously difficult. Not alone are there a few fugues in the work, fugue prevails nearly all the way. At least half the work is fugue. Then the fugues have a diabolical habit of

getting themselves into all the keys within the horizon, so that no matter what signature may chance to have been at the beginning of the staves, one is liable to be confronted by a bewildering array of dizzy accidentals, which, if understood, might be of no great difficulty, but which when encountered by singers accustomed to trusting in providence in all deep places, must have had a discouraging and disheartening effect. Some of them, no doubt, comforted themselves like the one overheard remarking after the concert, that there was at any rate one comfort: "Whatever notes we missed, we could be fairly sure the orchestra got." In spite of the difficulty, the chorus acquitted itself, in the main, well—much better than usual in any new work of real difficulty; and this was undoubtedly the most difficult choral work the singers had ever undertaken. In addition to the constant fugue work and modulation, the soprano voice is carried very high and held up there for a long time together, so that in this direction the singing is by no means a pastime.

While I do not think the Apollo chorus had been as perfectly prepared in this as Arthur Mees prepared his chorus for the Brahms "Requiem," it certainly did great honor to the director of the Apollo club, Mr. Harrison M. Wild (who did not have two years for his task), and to the singers themselves.

From an aesthetic point of view the work seems to me subject to the following drawbacks: In the first place the text is not so treated that the words can be heard, except in a few places. This is the horn of the dilemma which the composer had a perfect right to elect. He had it before him to write choral music in which all the voices had the words together and in which the text as such was made the main thing; or he could elaborate his music and so lead it as to ennoble, broaden and intensify the moods proper to the text, leaving the effect of the whole to rest upon the music rather than upon the words. This is what Mr. Damrosch tried to do and did do; my only question is whether the handling of the words might not still have been better without impairing the distinctly musical elaboration, which is not simply elaborate, but also poetical and inspiring. Another criticism must certainly be made, against this performance, at any rate. The fortissimo was too much persisted in, and the organ was used in too great volume and for too long at a time. In consequence, the sing-

ers were in the condition of the typical Wagnerian performance of the olden time, when the situation was sometimes described as consisting of a vast river of orchestra, upon the farther bank of which certain sentinels or pickets were stationed, who shout across the sonorous waves from time to time, a sort of explanation as to what it is all about, and how far along the trouble has extended. In the present case the river was sometimes so wide and so deep that we were unable to make out what it was our vocal friends upon the other bank were trying to tell us.

As said before, the softer moments were of truly exquisite beauty and of poetic conception. In them Walter Damrosch showed himself a tone-poet of no mean rank. As to the heavy choral parts, to revert to the point made above, the constant fugue treatment with the same sentence progressing at different stages in all the voices at the same time, makes text as such positively unhearable. The solo alto role, also, was inadequately represented by the too light voice of Mrs. Nielsen-Dreier. She was splendidly dressed, but this is an incomplete salvation for a light alto wrestling with melodies lying below middle C. The other solo roles were beautifully done by all the artists, Mme. Gadski naturally at the head.

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How much depends upon the standpoint! I mentioned in these columns some months ago the very useful help of the Aeolian at some of the orchestral classes in Chicago, where students are prepared for the more serious elements of the Thomas symphony programs. By means of this really musical and capable instrument, it was able to repeat parts of score as many times as necessary for illustrating peculiarities of the instrumentation and thematic work, the Aeolian giving the music much more completely than it is possible to do upon the piano. But there was one thing I had not thought of. A few days later I met a musical gentleman who is even more addicted to the Aeolian than I am, who had just been reading a very sweet and a little gushing account of the work and labors of Mr. Theodore Thomas. It was told in that sweet story that no sooner had Mr. Thomas arrived at home from rehearsals and recovered his peace of mind a little, and had a bite of something to eat, than he set to work again upon his scores, reading them and trying to think out ways of modifying the natural

volume and quality of the instruments in certain passages, in order to secure the tone-color which the composer had evidently intended, but which through insufficient understanding of the mechanism of some of the instruments, he had not made certain by his scoring.

"Now, see this," said my friend, and he went on to read me the extract mentioned. "I am going to see Mr. Thomas this very day. But first, will you please tell me whether I need a letter of introduction; and if so, could you give me one, for I know by your writings that you have known Mr. Thomas this many years."

"You will not need a letter," I answered; "Mr. Thomas is a man of humble mind, not above learning from anybody, no matter how lowly; and if you did, I would not dare to give you a letter, for I believe he considers his time his own, and his own work of supreme importance. And I would not dare give a letter to anybody unless the occasion made it plainly of public utility, or else of immediate benefit to Mr. Thomas."

"You have hit it exactly," said my friend; "What I propose is of the greatest public benefit and of immediate utility to Mr. Thomas." "Is that so?" I answered; "state your case." "Why," he rushed on, "it is as plain as day. Here is Mr. Thomas, whose days have only twenty-four hours in them at best. As the philosophers remark, 'life is short and art is long.' Now what is the use of his working his eyes out and using up the grey matter of his imagination trying to find out how his music sounds, when he might have an Aeolian in his studio, and touching a button have the instrument play him his abstruse master-works entire or in any parts he cared to know more about."

"Well, but," I said, I am afraid you do not understand Mr. Thomas' position. He is not trying to find out what his music is, or how it sounds; but how to obviate certain defects in the composer's work, and arrive at a better tone-color for a master work. I do not see how the Aeolian would aid him in this." "You do not?" he answered in a tone of reproach—and a sort of *et-tu-Brute* cadance; "it is as plain as day. Our arrangers have been over all these points, and in cutting the work for the instrument, they had to consider them. Let Mr. Thomas get an Aeolian in his library, pay his first quarter subscription to our circulating library, and send us a list of the works he is

likely to be interested in during the next month, and, my word for it, he will be another man. The work which now costs him sleepless nights and which at one time threatened to make him prematurely bald (though I see he has gotten over that), will roll off his back as easily as lying, and he will know exactly what he has to work for.

Indeed, I am not sure, but it would be a still better way for him to have an Aeolian upon the stage at the Auditorium, and when he is in doubt at rehearsal, call on the librarian, MacNichol, to turn on the Aeolian, and all he would have to do, would be to sit back and listen.

More than that; think what an education for the orchestra. Now there are people who imagine that orchestral musicians are very musical, and know extremely well how music sounds. But did it ever occur to you to inquire whether there is any truth in that idea? I grant that there may have been a time in the lives of most of them when they knew how music sounded, and were full of imagination and optimism. But this was before they joined the orchestra. Once in that great maelstrom of all kinds of groaning, scraping and tooting, what chance has the humble second or third man to hear himself, let alone hearing the sound of the whole? He is simply tone-blind—drowned as to his senses, in this tremendous volume of sound. Even when he makes a wrong note, he only half realizes it; most of the time it sounds to him as if the next fellow made it. But just note the difference in the new order of things!

After a dreary half hour with some new and still more potent incantation of Richard Strauss, when everybody, from 'the old man' down to the doorkeeper, is at sixes and sevens, confused, stirred up, tormented; Thomas falls back into the easy chair, he generally has at rehearsals, and says: 'Listen, gentlemen,' then MacNichol turns on the Aeolian and plays the troublesome part quite through. For the first time those men hear the work in its completeness, just as it was meant to sound. It is a revelation to them. They sit still and enjoy; at the end Thomas says, Mac, please begin again at E and play through to P. Mac does so. This is the difficult part. Then Thomas stands up, raises the baton, and says: 'At E, gentlemen,' and they begin. Now what a difference! Every man knows not alone his own part, but its place in the

ensemble. Even before the remindful left hand of the great director moves the player has anticipated the nuance, and Thomas is simply rejunevated. Modern science once more has come to help art. Mind has triumphed over matter, and the world has moved."

"Yes," I said; "that is all very well. But what do you suppose the musicians' union will say to this unexpected supplanting of hand work by machine product? Don't you think you will strike a snag in that quarter?"

"Yes," he answered, "I had thought of that; but should anything of this kind happen, we shall make all our high class Aeolians members of the musicians union. We are prepared to get them in on the ground floor, and we believe them to be, on the whole, rather more intelligent than most of the charter members of the body."

The meeting was dismissed with the gospel of the day, which happened to be the verse: "Business is business, saith the Lord"—the opening of the American gospel. And I made the requisite response—"Selah."

* * *

The death of Hans Balatka, of heart failure, on the night of April 24th, removed from Chicago one of its most distinguished musical figures. Hans Balatka was a strong man, and a splendid musician. He was generally at cross purposes with life and his art. Only now and then did he find an adequate place for the exercise of his best talents. He was a musical conductor only a little short of greatness; and many-sided, well read, an expert in counterpoint and instrumentation, well up in the history of art, sound and original in his thinking, and in all ways a man of unusual force of character. He generally made his living by teaching singing, a branch in which he produced fine results many years ago. His acquaintance with all the master works made him a fine coach for style and interpretation, and I suppose he had also a good knowledge of tone-production.

Mr. Balatka was born March 5, 1827, at Hoffnungsthal, near Olmutz, in Moravia, about a hundred miles from Vienna. He was educated at Vienna, under Sechter and Proch, his instrument being the 'cello. While a university student, he became interested in the revolutionary movements of 1848 and came to America at about the same time as Carl Bergmann,

Zerrahn, and the other splendid musicians of that epoch. He very soon came to Milwaukee, where he conducted the Musical union, I believe, and made himself a name in German circles. The first time I saw him must have been early in September, 1860, when he came to Chicago to conduct the concert for the opening of Bryan Hall (where the Grand Opera house now is), and I went to rehearsal. He was then about thirty-three years of age, tall, with long black hair, a strong and kind face, and a practiced hand in direction. One of the pieces was the then new concert overture of Litolff, "Robespierre," Litolff himself having been of the revolutionary party of 1848.

The work of Balatka pleased so well that he was called to Chicago to direct the Germania musical society, a position which he filled with distinction for many years. He also carried on Sunday orchestral concerts at Turner hall for some years, preceding Rosenbecker, I believe. For several years Balatka carried on chamber concerts every winter, and also symphony concerts, and in many of these he did very fine work, and the older musicians of Chicago owe him a debt for making them familiar with many works, which but for his help they would not have known until much later.

Balatka was killed as an orchestral conductor in Chicago by the young Theodore Thomas. When Thomas came here, in 1869, for three concerts, Mr. Geo. P. Upton was critic of the "Tribune," and he immediately urged and insisted upon the superior quality of Mr. Thomas' work, and the ensuing winter he handled Mr. Balatka's symphony work in such a way that the musician was discouraged and desisted from his cos ly attempts.

Balatka also directed the Oratorio society, having a chorus of about two hundred and fifty. This filled a great place in Chicago from about 1868 to 1871. The Oratorio society had rather hard sledding. Chicago had then about a tenth of the population it now has, and there was not yet a public willing to subscribe money enough to enable orchestral, chamber, or choral concerts to be given at a profit. To give an idea of how hard things were, I will mention one occasion when the Chicago Oratorio society gave the Messiah and Elijah, upon two successive evenings, to very large audiences at Farwell hall, with Christine Nilsson, Anna Louise Cary, Myron Whitney and others in the solo roles. Balatka told me that Max Stra-

kosch really gave the concerts and paid the Chicago Oratorio society for the services of the chorus (250), the orchestra (about 45), and conductor (Balatka), the sum of four hundred dollars for the two concerts! It was a great thing to love art in those days, and love art Mr. Balatka certainly did!

Several times, I think, Mr. Balatka was director of the national Saengerfest, and in 1880, in particular, he gave some magnificent programs at the old exposition building, with a very large orchestra, a grand chorus and fine solo artists.

About the best thing I remember of Balatka's work in his younger days was his production of "Der Freyschuetz" and "Massanielo," by the Germanian Musical Society. The former was given at the Crosby opera house, in 1871, I think, with a most delightful ensemble. Fortunately, we had at that time a truly charming Chicago prima donna in the person of Mrs. J. A. Huck. Mrs. Huck had been born in Chicago, her father having been manager and proprietor of a German theater on the North Side. Accordingly, she had been familiar with the stage from childhood. Gifted with a beautiful voice and a most charming person, she had been educated as singer in the best studios abroad. Her Agathe was one of the most delightful impersonations I have ever seen. I remember that upon the last nights of this season the Parepa Rosa Company returned to Chicago, and had the house for the following weeks. At the last representation the singers were mostly in the boxes, and Alberto Laurence told me (he was the baritone of the Rosa company) that he had very rarely heard "Freyschutz" given so well or so delightfully, and that such prima donnas as Mrs. Huck were very rare in the world.

I never had the pleasure of an intimate acquaintance with Mr. Balatka, but during our neighborship of thirty years or so I many times asked him questions concerning points of art, and never without receiving answers showing insight, sympathy and rare knowledge of the subject. I feel very sure that in his own circles he must have been a very lovable man; and now that he is dead we may regret that, gifted as he was, it fell to his lot to come here too soon, by reason of which his real genius was permitted to declare itself only now and then and by accident, as it were.

* * *

I am thoroughly in sympathy with the idea of opera in Eng-

lish by a stock company, and therefore have no small pleasure in noting the continued success of the Castle Square Company at Studebaker hall. Almost every night the house is crowded. I hear that they have about five hundred regular subscribers to the Monday night performances. The bargain matinees are sold out to the doors; and almost any evening standing room only is liable to meet the gaze of late comers. All this shows what an appetite there is for something of the sort.

* * *

And speaking of singing teachers, any one liking a good list of practicable songs would do well to write to Mr. John Dennis Mehan, of Detroit, for a copy of the program of the series of six recitals his pupils gave May 9 to 11. Here were upwards of fifty young singers, who were heard in solos, duets, part-songs and the like, covering the whole range of song, as one might say. All schools were represented. Italian composers, Carissimi, Rossini, Bellini, Rossi, Handel (for Handel wrote in the Italian style), Costa, Tosti, Binetti, Lucatoni, Mascagni, Meyerbeer (Nobil Signor), and Verdi; French, such as Thomas, Hardelet, Delibes, Saint-Saens, Gounod, Bizet, Chaminade, Godard, Massenet. American: Norris, Nevin, Jordan, Mrs. Gaynor, Eleanor Smith, Chadwick, Mrs. Beach, Hawley, Little, De Koven, Herbert, Margaret Lang, etc. And a lot of English and German. I did not have the pleasure of hearing these concerts, but I am confident that among the more advanced pupils there must have been some work fully illustrating what I have over and over again noted as most desirable for American students—well-placed voices, good phrasing, fine legato, and clear text, together with artistic intensity. It must have been a very remarkable series of recitals.

* * *

Our Chicago musical season came to an end, as one might say, with a wonderful concert by the Kneisel quartet of Boston. The program embraced three quartets: Mozart, in D minor; Schumann, in F minor; Tschaikowsky, in E flat minor.

All the good qualities of quartet work were here brought to expression. All the players artists, even virtuosi, playing together this twelve years or more, accustomed to the highest standard of finish in orchestral work, the leader with the authority of more than sixteen years in the chair of the concertmaster, at first with Bilse, in Berlin, and then for fourteen years

in Boston—what more could we ask in the way of preparation? Moreover, these men have had high associations. Think what it must have been to them to play Brahms' quartets and other works for the criticism of the master himself, who, as is well known, would as soon call them "pigs" as anything when their playing happened to fall below the mark of his idea.

Anyway, here they were. In the Mozart work, playing with that delicious naivete peculiar to this master, and with delicate tone quality and fine singing effects; the Schumann with more of passion, yet always with the modesty which never oversteps the line; and finally with the intense threnody which Tschaoikowsky wrote in memory of the death of the violinist Ferdinand Laub. It is a wonderful work, full of that impassioned song which later we have learned to know in the fifth and pathetic symphonies. Nothing more stirring exists in quartet music. It was delightfully played; one felt the music, was raised out of oneself, forgot space and time and soared aloft upon wings of imagination. I have never heard a quartet performance which stirred me so much. It was something to remember many months; something again to awaken regret that we cannot all live in Boston, where this sort of thing comes to frequent expression. They have some great musical personalities in Boston; and the Kneisel quartet is an illustration of the kind of personality which the Boston orchestra contains. They have two other excellent quartets in that orchestra—quartets which almost anywhere would be celebrated, in fact, are celebrated. But for me the Kneisel quartet is at the head. The audience, not so large as it ought to have been, took it in the same vein. It was a great occasion.

* * *

Accompanying the letter of Mr. William H. Cummings, the principal of the Guildhall School of Music, were some particulars of that vast enterprise. It appears that during the present year they have had 3,600 students. In the year 1898 the professors, 121 in number, were paid the sum of something over $118,000; and during the same period the school received from students and endowments the sum of $139,525—about, counting the pound sterling at five dollars. Mr. Cummings' duties are to supervise all musical departments of the school and the tuition given therein, and to advise students as to their work, etc., supervise instruction in chamber music, examine all stu-

dents for admission to the school and refer them to suitable professors, to conduct all examinations for prizes, exhibitions, etc., to superintend and conduct all students' concerts, to hold weekly examinations, to direct and conduct operas, choirs, etc. "Suffice it to say," he concludes, "I have abundance of work and great opportunities—all of which I enjoy and take great delight in."

TREMBLING LEAVES.

BY HELENA CLENDENEN.

(Written after hearing Herr Emil Sauer play his "Feuilles de Tremble.")

O trembling leaves, soft swaying to and fro,
You may have thrilled with rapture long ago
When yielding to the zephyr's first caress,
But in your veins the true exquisiteness,
Of ecstacy had never throbbed, Ah, no!

Then zephyrs wooed you not in rythmic flow
Of language full your own. Who could foreknow
Such speech save kindred soul? Then, Sauer bless,
O trembling leaves!

No marvel now that you should tremble so
The while you ev'ry fibre is aglow
In touch with master-spirit's tenderness!
And upon souls that languish in duresse
What ecstacies divine may you bestow,
O trembling leaves!

THINGS HERE AND THERE

LEIPSIC NOTES.

The musical season is over, and the Leipsic music lover is relaxing himself in the public gardens, where Euterpe divides the honors with Bacchus in dispensing refreshment to the inner man; so I have little to report, excepting the annual closing concerts of the Royal Conservatory. Of these there were twelve, all given of course in the spacious concert saal of the "Kon,"—as the students call that venerable institution.

The first concert was devoted chiefly to ensemble playing, comprising the Schubert Andante and Scherzo from the Octette (opus 166) for string and windo, played by eight young men; the "Andantino quasi, Allegretto" from Gade's Octette (opus 17) for strings, played by eight young ladies; the Spohr Adagio and Presto (opus 39), played by seventeen young ladies, with Miss Demuth of Oberlin and Miss Laux of Leipsic in the short solo portions The closing number was Beethoven's beautiful C. major string quartette (opus 59, No. 3), played by Messrs. Henke, Lange, Rennert and Ferner,—the last named a Chicagoan—and this was the finest ensemble playing of the whole concert series. These young men played like artists, with whom the work in hand was a labor of love, and the fine attention to detail, the intelligent balance of "the altogether" could have put to shame many older quartettes. The first three are pupils of Becker, who is really "great" as a teacher. He combines the broadness of the German school, namely, the cultivation of a living, pulsating tone, round and full, but without the painfully "classic" character of many of the best German violin pedagogues.

Of the second concert the best numbers were the Rheinberger organ concerto in F. major, played by Mr. Rudolph Hoffman of Hamburg, and the Scharwenka B flat minor concerto for piano, played by Mr. George S Kempton of Denver. Mr. Kempton—a Weidenbach pupil —has shown himself at all times during the last four years one of the best players in the conservatory, and in fact, for clean, solid legitimate technique, probably the BEST. Added to this he has intelligence,

a sincere admiration for all that is good in his art, and a repertory simply tremendous On this occasion Weidenbach's handsome face beamed with pride, for Kempton "outdid" himself, and the ovation he received at the finish was one to be remembered.

The third concert was devoted largely to ensemble playing—trios, quartettes, etc., but nothing remarkable was done.

At the fourth concert Miss Demuth of Oberlin, and Miss Laux of Leipsic distinguished themselves as soloists,—the first named with Beethoven's G major piano concerto and the latter with Spohr's most interesting violin concerto, the D minor, opus 55, No. 9. Miss Demuth is a genuine artist, and it is difficult to say whether her chief forte lies as a pianist or as a violinist. She far excels the average on either instrument. Her interpretation of the piano concerto was characterized by a full "velvety" tone, consummate ease, poetry and intelligence, and no less a critic than Professor Martin Krause reported in the "Nachrichten "that her playing and interpretation was in all ways far superior to that of Kleeburg's, a few evenings previous at the Gewandhaus. Miss Demuth is with Weidenbach for Piano and Hanssitt for violin. Miss Laux is one of the best lady violinists in the conservatory. She showed on this occasion all of the good characteristics of a Becker pupil, and was excellently received. Other numbers were Rheinberg's Pastoral Sonata for organ, excellently played by Mr. Klaus, a tawdry concerto for "Waldhorn" by Richard Strauss, played by Mr. Max Hess, and Vierixtemp's Ballade and Polonaise for violin, fairly rendered by Mr. Schefstad of Norway.

The fifth concert was devoted to chamber music, composed by "graduating" conservatorists. It comprised a string quartette by Ossian Reichardt; a trio for piano, violin and cello by Siegfried Karg; a sonata for piano and cello by Walter Niemann and a string quarized by seriousness, or rather earnestness, and, being written under tette by Karl Trodl. I liked the last two best but all were characterized by seriousness, or rather earnestness, and, being written under the thumb of "masters of form," the outlines were of course clear and "understandable."

At the sixth concert, Mr. Ringwald gave an excellent interpretation of Bach's G minor Fantasie and Fugue for organ; Miss Margaretta Taylor of New York (a Reinecke pupil, played Volkmann's concertsteuk for piano and Mr. Marcian Thalberg of Russia (a Weidenbach pupil), played Rubenstein's D minor piano concerto. Miss Taylor played with elegance and refinement. Thalberg's playing was "gigan-

tic." He is one of those exceptional men who, by a commanding, authoritative style, enlist the ready attention of the hearer from the first and hold him, fascinated, till the very last. His style is broad and heroic, his personality magnetic, and his earnestness and intelligence fit him for the classic or the romantic, though I think his "personal leanings" are toward the latter school. It will be Thalberg's own fault if he is not one day a famous man.

The seventh concert was devoted to compositions of the "graduating" composers, and comprised an overture in C minor for full orchestra by Mr. Buhle of Dresden; three songs by Mr. Trumpelmann of Magdeburg; a suite for full orchestra by Mr. Fauth of Wurttenburg; four songs by Mr. Karg; a piano concerto by Mr. Liljefors of Sweden and a "Marchen and Sage" for full orchestra by Mr. Otto Wittenbecher of Weissenfels. Every number was interesting, but the last named was particularly fine. Wittenbecher has studied Wagner to good purpose, but is neverthless not a plagiarist. Wagner is his model, but he has ideas and individuality quite his own, and he is one of the young lights who will probably do something really great in the futures.

At the eighth concert the most distinguished soloists were the Misses Clauss and Schmidt, both of Leipzig. Miss Claus—a Weidenbach pupil—played Chopin's F. minor piano concerto with much elegance, showing a pearly touch and fine finger development. Miss Schmidt—a Teichmuller pupil—played Liszt's E flat piano concerto, showing a fine tone and a well developed staccato.

At the ninth concert Mr. Ferner of Chicago and Mr. Hinze of Danzig proved the most interesting as soloists. The former—a Klengel pupil—played Klengel's D. minor cello sonata admirably, and Mr. Hinze played Saint saens' G. minor piano concerto, showing all the excellent characteristics of Teichmuller's teaching, excepting fire, which is compensated for by a poetic nature as revealed in the Scherzo, this number being really delicious.

At the eleventh concert Miss Demuth distinguished herself again, this time as a violinist. I regret being unable to attend, but am told she received another oration, and the critics eulogisms in the local press satisfied me that her success was well earned.

At the twefth concert, every number was interesting. Mr. Wilson of England played Bach's G minor Fantasie and Fugue finely; Mr. Woller—a Weidenbach pupil—played Beethoven's C minor piano concerto (Reineke cadenza), showing a finely developed finger technique, and an intelligent appreciation of the work; Miss Rothig—the best

singer in the conservatory—(which is not saying much), sang "Ah, Perfido"; Mr. Herrmann played Beethoven's violin concerto (with Joachim's cadenza), like the genuine artist that he is, and Miss Kellner (a Teichmuller pupil), played Beethoven's G major concerto in fine style, displaying a highly developed finger technique, due regard for accent and a tone marked by brilliancy and clearness.

Mr. Glen Dillard Gunn, who has for the past two years been acting as assistant to Teichmuller, purposes returning to America this summer. He has received high testimonials from the press and the conservatory, and the valuable experience he has gained in teaching here will be sure to make him successful,—and worthily so—at home.

Vernon d 'Arnalle played at the Hotel de Prusse saal, in a benefit concert given on April 5th, and again showed himself a thoroughly musical player. His numbers were the Mendelssohn Prelude and Fugue in C minor, the Chopin Nocturne in C major and A flat Polonaise. The most attractive characteristic of his playing is the "poetic," which was particularly exemplified in the Nocturne.

LOUIS CAMPBELL-TIPTON.

MUSIC IN SAN FRANCISCO.

The Symphony season closed with a disappointment to many. Tschaikowsky's "Pathetique" symphony was scheduled for the last concert, but the program was changed and Dvorak's "New World" was substituted. The following completed the program: Overture, Oberon, Weber; vorspiel, third act, "Merstersingers," funeral march from "Gottedammerung," and overture, Tannhauser, Wagner. These concerts have been very popular and the past season has been a prosperous one. Mr. Schell is a brilliant conductor and has his men well under control, although many of the best numbers of the season were marred by poor and uncertain work of the brass and sometimes the woods. The list of works given would occupy too much space, so I will only make a note here of the symphonies, which were as follows: Tschaikowsky's No. 1, Beethoven's No. 1 and 6 (Pastoral), Schumann's No. 1, Goldmark's "Rustic Wedding," Mendelssohn's "Scotch," Dvorak's "New World," Moszwski's "Joan of Arc," and Schubert's Unfinished Symphony. A great variety of other works were played, but not one by an American composer. This is a lamentable fact, for no matter how much our native composers are written

or talked about, it seems evident that we will never become any better acquainted with their efforts unless they are played more.

Toward this end, manuscript societies are a great benefit insomuch as they give these works a hearing, but these societies are few and far between, being confined only to one or two of the largest cities. There are brotherhoods of "Peanut venders, janitors and hod carriers"; there are workingmen's unions and there are vast chains of protective and scientific societies stretching from the Atlantic to the Pacific and all for mutual protection or advancement. Why not have a national manuscript society with local branches in every city, an order conducted on a sound financial basis, with an annual convention and mayhap a music festival? Would not this unite composers and musicians in the cause of American music?

The recent season of grand opera, by the Ellis Opera Company, was a great success. It was a brilliant social event, a profitable financial venture and artistically—well as to that there is a wide diversity of opinion. Usually a social and financial success is not an artistic one, however, this cannot be said of the Ellis company, which certainly gave us some splendid productions. The operas given during the season of two weeks were: Faust, Aida, Carmen, Lucia, Hugenots, Barber of Leville, Cavalleria, Romeo and Juliet, Pagliacci and Puccini's "La Boheme." Of course Melba nights were the star occasions and attracted the largest crowds, but some of the best performances were given on "off" nights. Aida, with Gadski and Ceppi, was one of the most artistic and satisfactory events of the season. Much interest was centered in the production of "La Boheme" and many were disappointed in its rendering. This opera is not new to San Franciscans, for it was here that it received its first production in the United States. It was given in November, 1897, by an Italian opera company direct from Italy, and the hand of Puccini, via Mexico. A comparison of the merits of that organization and the Ellis company is obviously out of the question, but, strange to say, the "Boheme" of the former was to me infinitely more satisfying. The Ellis company, even with Melba, De Lussan and the rest, failed to infuse the work with that Bohemian flavor and atmosphere, which characterizes such a life, which Puccini succeeded in creating in the music and which, to one who has read Murger's book, seems absolutely indispensable. Seppilli's directing was artistic, masterly, inspiring and the work of the orchestra was splendid.

De Lussan's "Carmen" was one of the best we have seen in this city. Bonnard sang Don Jose and Bensaude was Escamillio.

The "Hugenots," with the usual star cast, drew the largest house of the season, but was hardly a great performance. The other operas were more successful and the general result of the engagement was so satisfactory that in October Mr. Grau will bring out a large company with a veritable constellation of stars.

At a recent concert given by the Meyerinck Club, Mascagni's "Zanetto" was sung, for the first time in this country. Carolyn Roper was Sylvia and Ura Fairweather sang Zonetto. The work, although given only with an organ and piano, revealed many beautiful passages and it is to be hoped that it will again be heard with a full orchestral accompaniment. The concert was under the direction of Madame Anna von Meyerinck.

Sauer, the pianist, gave two concerts here and proved himself an artist of the highest attainments. His playing was poetic and full of careful thought, with an executor and phrasing well nigh perfect.

H. E. M.

CINCINNATI MEETING OF THE M. T. N. A.

Everything goes to show that unusual care has been taken to work up a really interesting meeting of this organization, which if only it could find a good working "reason for being" might do a vast deal of good. At all events the meeting will be a good place to get acquainted and to get inspiration. Moreover, the Cincinnati beer has been highly praised. The following, by the local committee, is in point:

"The importance of the programs for the twenty-first annual convention of the Music Teachers' National Association, to be held in Cincinnati during the third week in June, deserves the largest attendance ever had at such a gathering, because of the scope and magnitude of the undertaking.

The hearty response and support of the citizens of Cincinnati have made it possible for the officers of the association to assure visiting members that these programs will be presented in their entirety, with but slight changes.

The departmental sessions, in charge of teachers of large experience, should prove of great value to all teachers of the different branches of the art. These sessions will be conducted very much on the order of round-table discussions. Some musician of ability will be invited to open the discussion of a topic by reading a brief paper on the subject assigned, or by a short address, and then the matter

will be open for general discussion by the members in three-minute speeches.

The concert programs speak for themselves. Never before in the history of the M. T. N. A. has the American composer been placed before his fellow-musicians in such an advantageous position.

Usually but very few American works are performed at the national meetings, but on this occasion the American composer will reign supreme. There are those who think it unwise, and not for the best interest of art, to give concerts of exclusively American compositions; who with a considerable show of justice hold that the American composer and American music will never attain their rightful position in the musical world until they are measured with the same standard and weighed in the same balance by which their European colleagues are judged. This is undoubtedly true; and, were these concerts intended primarily for the usual concert audience we would entirely agree with the objection offered, but as these concerts are to be given especially for and to the better class of musicians of our land, we cannot see the force of the objection to exclusively American concerts on this occasion. Many of our best musicians are totally unaware of the quality and quantity of works written by resident American musicians during the last decade, and the concert programs of the coming meeting will afford an opportunity to hear some of the best works. The program committee have put one regret in the matter, and that is the fact that the number of concerts does not permit the performance of many meritorious works which really deserve this recognition. There was room for but so many numbers, and others will have to wait until another time, much to our regret. Those whose works are not on the program should give the association as hearty a support in this effort for the recognition of American art as though they were represented.

Let everyone come prepared to enjoy the feast of music, good-fellowship and reason, forgetting personal preferences for this or that thing, and encourage the present and incoming officers by their presence and manifestation of good-will,, and the meeting of '99 will go down in the history of the association as one of the best of its life.

THE KNEISEL QUARTET AND MRS. BEACH IN NEW YORK.

March 21 the Kneisel Quartet played in New York, and one element in the program was Mrs. H. H. A. Beach's sonata for piano and violin. In the N. Y. Times Mr. Henderson had the following:

The last of the series of five matinees of chamber music announced

by the Kneisel Quartet of Boston at the beginning of the season was given yesterday in Mendelssohn Hall. There was the usual large audience and the unfailing demonstrations of approval. The audiences at the concerts of this organization have learned to know that it is safe to applaud pretty much everything that is done, and so there is always an abundance of enthusiasm. The program yesterday was one which fully justified all the applause, for it was composed of three pieces of music in which there was plenty of merit. These were Beethoven's quartet in B flat major, Opus 130; Mrs. H. H. A. Beach's sonata for violin and piano, Opus 34, and Smetana's delightful quartet, "Aus meinem Leben." The sonata of Mrs. Beach was heard for the first time, and the composer played the piano part.

Mrs. Beach deserves well of her countrymen, for she has proved that it is possible for a woman to compose music which is worthy of serious attention. This cannot be said of many women composers in any country, and in this country Mrs. Beach stands almost alone. Her symphony, which has been played here, is a dignified and earnest attempt at composition in the highest form, and the sonata heard yesterday is another work of serious intent. It is in the classical form, with the scherzo preceding the slow movement. The form is not always perfectly clear, but it is not so obscure that it cannot be followed by any person accustomed to ear analysis. That Mrs. Beach's audience yesterday did not seem to know that the scherzo would naturally be followed by a trio need not be set down to the discredit of the composer. It was evidently that common lack of acquaintance with the simplest facts of music which caused the misapprehension. The first movement of the sonata is written in a rather free style, with romantic feeling and with much warmth in the thematic working out, which enters into the movement early. The scherzo is, perhaps, the most successful of the four divisions of the work. It is full of spirit, and it is admirably made in its treatment of the two parts.

The slow movement is the most ambitious, and in so far as its beginning and end are concerned it is the most beautiful. The middle of the movement is not clear, and it is difficult to discern what the composer was aiming at in its construction. Yet the general effect of the slow movement is so good that it seems unkind to find any fault with it. The vivace, with which the sonata closes, is the weakest of the four movements. It bears the too common impress of nothing more to say. On the whole, however, Mrs. Beach must be awarded praise for her new composition, and it was certainly a graceful act on the part of Mr. Kneisel to introduce it to New York. Mrs. Beach played

the piano part with skill and judgment, and Mr. Kneisel performed the violin part with evident enjoyment.

A KANSAS CITY TEACHER AND ARTIST.

In a letter not intended for publication, Mr. Edward Kreiser, of Kansas City, writes certain particulars of his work which are of general interest. He introduces the subject by recurring again to the series of organ recitals which he has been giving in that city for a long time, the merits of which have been commented upon more than once in these columns. He says: "The concerts were not free, but upon a subscription basis. While there was no great money in them, placing even a nominal value on one's services, they had at least the important advantage of keeping me at work. I find that when I have not a certain amount mapped out to do none gets done. Then, besides, concerts keep a man before the people, and sometimes after many days (many manys), the bread cast upon the waters comes back again. The papers here are very good to me, as you will see from the notices they gave me at the close of the series.

"It might interest you to know that I have every season several classes in musical analysis, based on your "How to Understand Music." I have a sort of course of twenty lessons, beginning with auricular exercises in placing intervals and determining distances by ear, and following this up, ending at "Content," as you have it. I have been doing this work for several years now, and find pupils who take this course much better workers and interesting to teach than others.

"After they get on so far I require each to get your book, but still continue with the note book, which each must keep up from first to last. I have two classes of students taking this work: those who are at present studying piano or organ playing, and those who once studied more or less (mostly less), but who are musical and constitute a part of what we call the music-loving people. I try to show them that to really appreciate and understand playing or singing, i. e., Music, in its broader sense, it is not necessary to learn to play to any extent. Of course a class of these folks have to be handled a little differently from a class of piano or organ pupils of considerable attainment. But still I believe it is the right way to cultivate and nourish a true appreciation.

"I find that I have written much more than I intended; but this matter fills my thought to such an extent that I hardly know when to stop."

The programs of the six recitals covered a wide range and were well arranged. Moreover, following the excellent example of Mr. Clarence Eddy, Mr. Kreiser gives brief annotations concerning the composers.

SHERWOOD'S RECITAL.

Mr. Sherwood's closing recital of the season contained a variety of important and interesting works. Among them a Fugue in G minor by Rheinberger, Mendelssohn's Variations Seriouses, a very tiresome sonata by Felix Draeseke, selections from Chopin, etc. The audience was large and appreciative.

GODOWSKY IN THE WEST.

During the month of April Mr. Godowsky played quite a long tour in the west, during which a variety of incidents happened. Upon one occasion the train was stuck in the snow, in the Rocky mountains, and there was prospect of missing a recital at Ogden. But the railway company placed a special train at the service of the artist, and the audience at Ogden was notified. Mr. Godowsky reached the hall at 9:30 p. m., after which he gave them the long program for which they were waiting. Mr. Godowsky writes: "The vastness of this country is overwhelmingly impressive. The scenery in Colorado and Utah is grand beyond description. The spirit of progress is in evidence, no matter where one goes. Not only do Americans have national pride, but their local pride is equally strong. The irresistible and rapid evolution will make this country the grandest power the world has ever known."

Again, speaking of the programs, he writes: "I am glad to state that despite the 'uncharitable programs,' as you call them, I was successful with the audience and the press.We had good houses everywhere except at Denver, and here I played bert of anywhere, although the house was very small. Denver is a lovely place. I find good musicians everywhere. It is a poor policy for an artist to be indifferent when playing in small places. I try to do my best everywhere, but I do not always succeed."

THE RAVENSWOOD MUSICAL CLUB.

At Ravenswood, Ill. (a part of the city of Chicago) there is a well-organized and highly successful musical club under the direction of Prof. Peter C. Lutkin, of the Northwestern University. During

the season just closed three concerts have been given. Handel's "Messiah" constituted the first; the second consisted of part-songs and short pieces. It opened with Mendelssohn's "Judge me, Oh God," followed by two part-songs, Benedict's "Rise, sleep no more," and Leslie's "Lullabye of Life." Then the Cantata, "The Bonnie Fishwives," for solos and women's chorus; part-songs by Fearis, Sydenham and Callcott, closing with Fanning's "Song of the Vikings." The third concert consisted of Cowen's "St. John's Eve." The club numbers ninety-two members, rather unequally distributed. Sopranos, 38; altos, 21; tenors, 11; basses, 22. There is a long list of associate members, and all signs indicate a condition of prosperity and sound work.

THE HOLYOKE CHORAL UNION.

Programs were received of the second music festival of the Holyoke (Mass.) Choral Union, April 14 and 15. On Friday evening the oratorio was Haydn's "Creation." On Saturday afternoon, a miscellaneous program, in which the orchestral numbers were Berlioz' "Roman Carnival overture, an Andante by Tschaikowsky (for string orchestra), the Prelude to "Lohengrin," and the Beethoven 5th symphony, all by the Boston festival orchestra, Mr. Emil Mollenhauer conductor. The solo artists: Miss Anderson, soprano, who sang the aria from Tschaikowsky's "Joan of Arc," and some songs. Miss Towle, alto, sang the Gluck "Che faro." On Saturday night there were two choral pieces, Mr. S. Coleridge Taylor's "Hiawatha's Wedding Feast" and Rossini's "Stabat Mater." The director of the festival and of the chorus is Mr. Charles S. Cornell. The program book was a handsomely printed production.

NEBRASKA GRADUATION RECITALS.

From Mr. Willard Kimball, director of the musical department of the university of Nebraska, programs are received of graduating recitals which throw a certain light upon the standard prevailing. The first upon the series was a post-graduate recital of Miss Edith Shaw, in the class of Mr. Henry Eames. She played the first movement of the Beethoven third concerto (second piano accompaniment), Heyman's Elfenspiel, Schumann Nachsstuecke in F, two short pieces by Mr. Eames (Bourree a la Bach, and Study in A flat). Napravnik, Nocturne in D flat and the Listz Hungarian Fantasia (second piano).

The second program was a vocal graduation by Miss Eugenia Gretner, who sang the recitative and aria from Gluck, "Che faro senza Eurydice," a recitative and aria from Handel's "Julius Caesar," "Hear me, ye Winds and Waves;" Beethoven, "Creation hymn," Schubert, "Death and the Maiden," and a variety of English songs.

The third program was that of a piano recital, Miss Nellie Cave, assisted by Mrs. Taylor, soprano. The piano selections consisted of the Grieg sonata, opus 7, Chopin, Nocturne opus 37, No. 2, Etude, op. 10, No. 10, and Berceuse. Schubert-Liszt, "Du bist die Ruh," Moszkowsky Barcarolle, and the Hiller F sharp minor Concerto.

A recital by Miss Rose Clark began with the "moonlight" sonata, followed along with Chopin, Paderewski, Weber and Rachmaninoff, and ended with the inevitable Weber Concertstucke, with string orchestra.

The fifth, Miss Martha Helen Hasse, began with a Bach prelude and fugue in D, the Beethoven sonata, opus 78, some Chopin Preludes, Etude and Waltz, Henselt, "If I were a bird," etc., ending with Mendelssohn, Serenade and Allegro Giojoso, with second piano and string orchestra.

Most ambitious of all, Miss Anne Stuart: Bach-Liszt, Fantasia and Fugue in G minor; Beethoven sonata in C, opus 2; some small pieces, then Liszt, Etude in D flat, and the first movement of the Schumann Concerto in A minor. (Second piano.)

MENDELSSOHN FESTIVAL IN EVANSTON.

The Evanston Musical Club, under the direction of Prof. P. C. Lutkin, gave a Mendelssohn festival, April 28, when the program consisted of the G minor piano concerto, played by Miss Una Howell, the psalm, "Hear my Prayer, and the "Hymn of Praise." The solos were given by Miss Jennie Osborne, Mrs. Smith, Mr. Geo. Hamlin. The club is in fine condition and the concert is said to have been very enjoyable.

THE SPIERING QUARTET.

The Spiering Quartet closed a season, May 2, with a concert embracing the Schubert Quartet in A minor, the Haydn Quartet in D major, op. 64, and eight songs by Mr. Max Heinrich. The playing of the quartet was charming, and the concert, despite very bad weather, was largely attended. The season, from an artistic point of view, has

been steadily progressive, the playing of the quartet and the appreciation of the public keeping step together—the public, perhaps, a little slow as yet. Without question, this is one of the best organizations in this country devoted to this kind of music, and it is pleasant to record the continued success of the combination in all parts of the country. Their engagements this season have taken them into almost all parts of the country, from Boston to Denver, and quite far south. Wherever they have appeared the sincerity and finish of the playing has been commended. All of which is due the perseverance and artistic ambition of the players, and particularly of Mr. Spiering.

ILLINOIS MUSIC TEACHERS AT QUINCY.

The programs for the annual meeting, June, to have been arranged as follows:

Tuesday, 3:30 p. m., Historical Organ Recital. Artists: Louis Falk, Mrs. Dixon, James Watson. Assistants: Mrs. Dudley Tyng, Soprano; Maurice Rosenfeld, Pianist; Day Williams, 'Cellist.

Tuesday, 8 p. m., Quincy Program. Rheinberger's "Christoforus."

Wednesday, 10 a. m., Scandinavian Music. Artists: Mary Wood Chase, August Hyllested.

Wednesday, 11 a. m., Business Meeting.

Wednesday, 2 p. m. Public School Music.

Wednesday, 3 p. m., Lecture by Mrs. Gutman.

Wednesday, 4 p. m., Historical Song Recital.

Wednesday, 8 p. m., Rockford Program, "Persian Garden."

Thursday, 10 a. m., Chamber Music Concert; 11 a. m., Business Meeting; 2 p. m., Lecture by W. L. Hubbard, "Music Study Abroad." (Discussion.) 4 p. m., Reception by the Quincy Country Club.

Thursday, 8 p. m., Historical Piano Concert. Artists: Liebling, Wild, Mrs. Chandler Starr, Mrs. Osborne Reed. Vocalist: Mrs. Clara G. Trimble.

Friday, 10 a. m., "Music in the Church," Prof. P. C. Lutkin (Illustrations).

Friday, 11 a. m., "Question Box." Afternoon, Excursion.

Friday, 8 p. m., Concert of American Composers.

DALLAS, TEXAS.

The atmosphere of this thriving Texas city seems, just now, to be thoroughly surcharged with musical enthusiasm. Many things have prospered in our midst since the far-off Eastener has discarded

his belief in, that our only recreation was "pistols and coffee for two."

Musical quacks—more numerous than the patent medicine man —have, from time to time, flourished like the proverbial bay tree.

A new era, however, has dawned, and many ambitious musical ventures are now established as important certainties.

Of prime importance is noted "The Saint Cecilia Choral Club," an organization composed of women, with a membership of forty. This club was conceived and organized in 1895, by Mrs. Jules D. Roberts, who holds the dual office of president and musical director. The purpose of its organization was to study and to stimulate the love for good choral music; also the engaging of noted musical artists, thus elevating the musical taste and standard of Dallas. Three Recitals (in vitalional) of the club's work—choral—are given during each season, at which times the best local talent is secured to assist the club. Three Artists' Concerts are attempted each season. The only difficulty encountered in these attempts, is the distance from the North and East, this being so great that guarantees have very often to be secured in other points in connection with Dallas to induce artists to sign.

During this season the club has successfully presented, to large and appreciative audiences, Mrs. Clara Murray, the thoroughly delightful harpist, and the great and only Fanny Bloomfield Zeisler. Mrs. Genevra Johnston-Bishop has been engaged for May 26. These engagements will prove to Chicago the high esteem in which her soloists are held.

The Choral Club is now formulating plans by which a very beautiful Auditorium will be built.

"The Dallas Quartet Club," composed of some eighteen or twenty male voices, under the directorship of Mr. W. A. Watkin, is doing good work, and has given one excellent Recital this year.

"The History of Music Club," with Mrs. Jules D. Roberts president, has devoted itself to the study of the history of music, from antiquity to the present time. Recitals of its work are given monthly.

A Derthick Club is also in existence here, with Mrs. Jules Schneicker president. Very excellent Voice, Piano, Violin and Organ Recitals have been given this season by local musicians, all of which goes without saying, to spreading the musical gospel.

ALICE BRYAN ROBERTS.

THE ARTIST CLASS OF THE CHICAGO MUSICAL COLLEGE.

A very enjoyable concert was given in Studebaker hall, May 9, by the Artist Class of the Chicago Musical College. The solo performances consisted of the "Shadow song" from "Dinorah," by Miss Grace Nelson; the Hungarian Fantasie of Liszt, by Miss Ida Belle Field; a Prelude and Fugue in G minor, for violin, from the Bach violin sonatas, Mr. Lewis Blackman; and the Rubinstein piano Concerto in D minor, by Mr. Arthur Rech. The accompaniments were given by full orchestra, under the direction of Mr. Hans von Schiller, whose pupil Mr. Rech is. The program also contained the overture to Massenet's "Phedre," and Mr. Borowski's Marche Triomphale, the latter conducted by the composer. The piano playing of Mr. Rech is spoken of as extraordinarily brilliant and easy. The program book also contained some excellent annotations upon the selections, by that accomplished litterateur, as well as composer and teacher, Mr. Borowski.

LA CROSSE CHORAL UNION.

The Choral Union of La Crosse, Wis., under the direction of Mr. George Blakeley, closed a successful season with a concert in which the cantata, "The Holy City," by Alfred R. Gaul, was the main feature. There was an orchestra, which co-operated with the chorus in the Soldier's chorus from Gounod's "Faust," and played the overture to "Der Freyschutz," and two pieces from Rubinstein's "Feramors" ballet, upon its own account. The solo artists were Mrs. Genevieve Clark Wilson, Miss Edyth Evans, Mr. Glen P. Hall, and Mr. Lewis Campion—all of Chicago. The local press praises the concert and declares that Mr. Blakeley is doing a great work for music in La Crosse —which is very nice. A concert of this kind in a place like La Crosse, with expensive solo artists and an orchestra, has to be in great part a labor of love—and the blessings of the god of love ought to go with it.

MINOR MENTION.

At his fourth piano recital of the present season, Mr. E. R. Kroeger, of St. Louis, played Schumann's Etudes Symphoniques, Three Bagatelles by Beethoven, Chopin's Nocturne in B flat minor,

Leschetitzky's "La Source," and his own pianoforte concerto in E flat major, the latter with accompaniment of second piano.

* * *

The Chicago Mendelsshon Club closed a very successful and interesting season with its concert April 26. No program has been received. Mr. Harrison M. Wild remains director and is a great favorite with the singers—a circumstance due to his unfailing good sense and business qualities.

* * *

Mr. Clarence Eddy is entitled to the honor of maintaining a brilliant standard of modern music in his organ recitals throughout the country. In a recital at Canton, Ohio, April 24, he played, among other things, the following important modern works, in addition to the great G minor fugue of Bach: Wolstenholme's Concert Overture, Guilmant's Fifth Sonata, Bartlett's Toccata in E, and several smaller pieces by Hollins, Bossi, Lemare, etc.

* * *

A program has been received of a recital by the little pianist, Miss Elsa Breidt. Among her selections were the Beethoven "moonlight" sonata, Chopin nocturne in G, the 2d study of the opus 25, Fantasie Impromptu, Berceuse, Polonaise in A (militaire), her own "At the Spring," and the Wagner-Liszt Spinnerlied. Pretty well for a twelve-year old artist.

* * *

The closing recital of Mr. Sydney P. Biden, pupil of Mr. D. A. Clippinger was devoted to Brahms. It took place May 3.

* * *

Miss Myrtle Fisher, pupil of Mr. Liebling, gave a recital May 4, in Kimball hall, with a program containing: The 2d and 3d movements of the Chopin Concerto in F minor; Chaminade "Autumn," a Liszt Consolation, Chopin Chant Polonaise, Liebling "Feu Follet" and Liszt's "Don Juan" fantasia. Liszt has much to answer for, but more in this case than in most, as the "Don Juan" is egregious trash, and it is a pity for a talented girl like Miss Fisher to devote time to this worn-out old seducer of ambitious virtuosi. Miss Fisher has much ability. And at least one can say, even for this "Don Juan," that it is little if any worse than many others by Liszt.

* * *

At the Detroit conservatory of music a pupil of Mr. J. H. Hahn, Miss Grace Hoffman, gave a recital May 17, playing the Beethoven sonata in D minor, opus 31, Prelude and fugue in C minor, Bach;

Ballade in F major, Chopin; Studies by Chopin in E minor (op. 25) and C major (op. 10, but whether No. 1 or No. 7 the program fails to state). Then a Brahms Rhapsody in G minor, Bruno Oscar Klein's Angelus, MacDowell's "Elfin Dance, "and the Mazurka from Rubinstein's "Le Bal."

* * *

In every large city there are now many organists who are doing fine work without public recognition, except the purely local one of the congregations employing their services. Here, for instance, is Mr. Francis Hemington, who played at the church of the Epiphany, in Chicago, an organ recital containing the Guilmant sonata in D minor and a variety of well-chosen and pleasing smaller pieces for his instrument.

* * *

An Aeolian recital was given May 3, at Lyon & Healy's, for the benefit of Miss Anna Faulkner's Orchestral class, preparing for the Thomas programs. The selections were: Wagner "Tristan and Isolde" selections; Saint-Saens' "Le Rouet d'Omphale;" the Andante from Beethoven's 5th symphony; the Scherzo from the Mendelssohn "Midsummer Night's Dream" music; the slow movement from Dvorak's "New World" symphony and the Slav Marche, by Tschaikowsky.

* * *

At an Aeolian concert recently (May 6) the program contained the "Tannhaeuser" overture, Moszkowsky Theme and Variations, Tschaikowsky "Valse des Fleurs." In addition there were several solo performances with accompaniments upon the Aeolian, as follows: Air by Bach, and Tarantelle by Popper, 'cello by Mr. Williams; Liszt Concerto in E flat, brilliantly played by Miss Katharine Howard, accompanied by the Aeolian; the first movement of Beethoven's violin concerto, played by Mr. Rosenbecker and accompanied upon the Aeolian. The merits of a showing of this kind do not admit of question.

* * *

At his last Chicago recital Mr. Sauer played the Bach-Tausig Toccata and Fugue, the Schumann sonata in G minor, the Chopin sonata in B minor and a variety of lesser selections. The soft parts were beautifully played in everything; the loud parts, where breadth was wanted, not so well. The Chopin sonata was much criticized. The audience was very good and enthusiasm moderate.

* * *

Mr. Henry Eames, of the University of Nebraska, is giving a lecture talk upon Indian legends and songs and intends spending a

part of his summer in collecting more information upon the subject, visiting the reservation for the purpose. If Mr. Eames will consult the transactions of the Smithsonian Institution, he will find that a vast amount of this work has already been done, and a great deal of the music noted—no doubt approximately well. Much of this work has been done by Miss Alice Fletcher of Washington, assisted by Mr. La Fleche, a full-blooded Indian of the Omaha tribe. Mr. La Fleche, who is a well-educated gentleman, naturally takes a great deal of interest in the collection and preservation of these memorials of his fast-vanishing race.

* * *

A program has been received from Mr. W. L. Calhoun, of Carthage, Mo., of a piano recital by Miss Rosine Morris. The selections embraced Liszt's Nightingale, Henselt's "If I were a Bird," Chopin Impromptu, opus 36, some songs by Mendelssohn and a final Chopin number, containing the Study, op. 25, No. 3, op. 10, No. 5, and a Prelude. In the introduction Mr. Calhoun has some very sensible observations:

Mr. W. L. Calhoun presents his pupil, Rosine Morris, not as a concert pianist, but as a student. The numbers to be given have not been prepared with a view to public performance, and constitute only a part (about one-half or one-third) of the work done in the last three months. Nearly all of them, without any special effort to that end, have been played without notes; and no further apology need be offered for the use of notes this evening than the explanation that Rosine plays, not a concert program, but simply one review lesson.

Mr. Calhoun invites the favorable attention of the audience to this public lesson, or rather rehearsal, as an illustration of the work done in his Piano School, with the most favorable conditions: i. e., in the case of a pupil possessing extraordinary talent and industry.

* * *

At her last recital in Chicago, Mme. Carreno was announced to play the "Walstein" sonata of Beethoven, some Chopin pieces, the Schumann sonata in G minor, and Liszt's "Sonetto del Petrarca" and 13th Hungarian Raphsody. The piano is mentioned as of uncommonly sweet and pure tone, and the playing of the artist much the same as usual. An obligato box-office performance was omitted (perhaps wisely), since one reads that in Minneapolis the box-office of the Carreno recital was served with legal proceedings for the benefit of Miss Anna Millar, of the Chicago orchestra. The claim was

$600. Has it come to this, that a foreign artist has to pay a manager for "managing?"

* * *

Two pupils of Mr. Ad. M. Foerster, of Pittsburg, gave a very interesting song recital, lately. The singers were Miss Nettie Purdy and Miss Louise Minick. In all seven songs by Schumann were sung, three by MacDowell, three from Nevin, three by Foerster, two by Mendelssohn, and two by Grieg. In all twenty songs.

* * *

At a violin recital given by pupils of Mr. J. H. Chapek, in Chicago, several selections were played by a young violinist having the inviting name of Trnka. This may be Bohemian, but it is also hard.

* * *

Several of the Chicago schools hold summer sessions, in which especial attention is given the needs of young teachers and those who have been compelled to work remote from good advice. That of the American conservatory will begin June 26, and close July 29. The lecture course will be given by the director, Mr. J. J. Hattstaedt, Mr. Karleton Hackett, Mr. John Woolett and Mrs. Gertrude Murdough. The courses will be especially adapted to the needs of piano and voice teachers.

* * *

The twenty-fifth anniversary of his service as conductor of the choir at the church of St. Mary the Virgin, W. 46th street, New York city, was celebrated by Mr. Thomas Morgan Prentice, May 7th, with a festival vesper service, in which a variety of good music was given, between the opening overture to Mehul's "Joseph," and closing festival March by Bach—both by the orchestra.

* * *

A lengthy newspaper cutting has been received at this office chronicling a successful concert at Pottsdam, N. Y., by Miss Julia E. Crane, assisted by several superior vocalists. The main feature of the concert seems to have been a cantata, but what or whose the notice gives no information whatever. This is one of the things, no doubt, every well-informed reader would know without being told.

* * *

The late Mr. Brahms seems to be "catching on," to use a western expression. His fourth Ballade appears upon several programs lately in Nebraska. Mr. W. Irving Andrus, of Doane College, is the latest to connect himself with the procession. Mr. Liebling, of Chicago, thinks that Brahms is an author who can only be praised by

an almost superhuman good-disposition on the part of any artist expending time upon him.

* * *

Mr. Henry Shraedick has lately been playing in Philadelphia the Bach Chaconne, a Romance by Orem and his own Perpetual Motion.

* * *

A new organ was opened in the first Congregational church at Beloit, Wis., having three manuals. The great organ has nine stops, of which the Gamba is left blank, to be supplied later. The swell has ten stops (one blank), the choir six, and the pedal three. There is one improvement which many organists will appreciate. The list of swell stops included a "Bourbon treble" and a "Bourbon bass." Whether Kentucky, sour mash or what, is not stated. The thoughtfulness in providing an entire stop of this kind for the treble will also be highly regarded in many quarters.

QUESTIONS AND ANSWERS.

By Mrs. Emma Thomas.

Question: The Board of Education in our city feel that while they cannot afford a special Teacher of Music, they would like to see Music taught. Our teachers know a little of Music, but not much. Would you advise us to begin the work?

Answer. Of course the better prepared any one is on the subject he wishes to teach the greater will be his success. It is not necessary one should be an accomplished musician (although it is desirable) to teach the elements of Music. It is important that she be a good teacher. Also that she understand the child voice. The same principles that govern the teaching of reading or any other subject, apply also to Music. While it is best to have the supervision of a special teacher, I have seen some very good work accomplished by the regular teachers. I would suggest that if you know something of Music, give the other teachers the benefit of your experience. The suggestions that I would make are these:

Be very particular about position. Take a little time at the very beginning and see that the pupils all understand the term "singing position." Take great care of the voices of the children. Prepare each lesson daily. Never allow careless singing. Always have your pitch pipe ready. Do not allow the pupils to start their own song. Have a regular time for singing, and do not allow that to be interfered with any more than the other studies. Each day try to see how well each lesson is given, not how much.

Question. I am Principal of the school in our city. We have no special teacher of Music in our schools, but I feel the teachers under my direction, are obtaining some very good results. In one room today, however, I heard the pupils trying to sing sharp four, and they were making hard work. Will you kindly suggest something whereby it will come easier?

Answer. In developing sharp four or five, give the children the pitch of Do, and have them sing Do, Si, Do. After establishing these tones firmly in the minds of the pupils, have them sing the same tones, but call them Sol, Fi, Sol. Change the pitch and practice these until the pupil can sing Do, Si, Do, or Sol, Fi, Sol upon any given pitch. For Mi, Fi, Sol, take La, Si, Do. For Ra, Fi, Sol, take Sol, Si, Do. For La, Fi, Sol, take Ra, Si, Do, etc.

Question. I am very much interested in the account of "Home, Sweet Home," and my pupils enjoyed the music much more after reading the article. Could you give me the authors of "Coming Thro' the Rye," "The Dearest Spot of Earth," "The Marseilles Hymn," and the "Star-Spangled Banner?"

Answer. "Coming Thro' the Rye": The author of this song is not known. The poet Burns touched up an old familiar Scottish song which referred to the fording of the River Rye.

The popular idea of passing through a field of grain is wrong. There was a custom established of a toll of kiss to be exacted from lasses who were met in crossing the stream on slipping stones. The first stanza of an old English song reads:

If a body meet a body,
Going to the fair,
If a body kiss a body
Need a body care?

PARIS-CHEVE METHOD.

At the organization meeting of the Galin-Paris-Cheve Teachers' Association of the United States, held at 1706 Chestnut street, Philadelphia, Wednesday, May 3, the following officers were elected: President, Professor John Zobanaky, Philadelphia; first vice president, Miss C. Bradley, Philadelphia; second vice president, W. Luyster, Brooklyn; secretary and treasurer, Joseph H. Wiley, Port Deposit, Md. Upward of fifty teachers have already enrolled their names. The objects of the association are the mutual benefit of the members and the furtherance of the Cheve method of sight singing.

MUSICAL CLUBS

THE MINNEAPOLIS LADIES' THURSDAY MUSICALE, HOME COMPOSERS.

Mention was made in a former number of this magazine of a concert by home composers, given by the Ladies' Thursday Musicale at Minneapolis, on March 29, 1899. The entire program for the occasion was the following:

Overture, "Cymbeline"—L. W. Ballard. Danz Orchestra, conducted by the composer.

Quartet for Male Voices, "The Lotus Flower"—W. S. Marshall. The Masonic Quartet.

Christmas Song, "The Holy Nativity"—Willard Patten.

Two Sacred Songs—Herbert W. Gleason.

"The Breaking Waves Dashed High."

"Crossing the Bar."

Concerto for Piano and Orchestra—Gustavus Johnson, op. 25. Orchestra conducted by composer.

Suite des Fleurs for Orchestra—Francesco d'Auria.

Mignonette.

Dahlia.

Lily of the Valley.

Rose.

Conducted by composer.

Songs:

"Hesitancy"—Caroline Huntington Gale.

"Sleep, Little One, Sleep"—A. M. Shuey.

"Wynken, Blynken and Nod"—A. M. Shuey.

Serenade for String Orchestra—Claude Madden.

En Route au Chateau.

Sous la Fenetre.

Scene d'Amour.

Le Retour.

Conducted by composer.

Songs—John Parsons Beach.

"Retrospection."

"Serenade."

"Valentine Song."

Part Songs (with violin obligato)—Clarence A Marshall.

"The Stars are with the Voyager."

"Ye Little Birds."

Suite for Orchestra, "Ueber Land und Meer"—William M. Crosse.

Germany, Abschied.

China, Tsci-juen-kin.

Spain, Toreador.

Conducted by composer.

The Star Spangled Banner.

The program book also contains biographical notices concerning the composers represented, as follows:

Signor d'Auria, in point of musical service though not in residence, is the Nestor among Minneapolis musicians. He was conductor of opera for more than twenty years, having engagements in some of the most famous theatres of Europe and America, and for eleven years he was the director of Mme. Patti's opera company in their tours abroad. His compositions are very numerous and cover a wide range, among the more notable being several symphonic poems and overtures which have been performed by leading orchestras of the East, two cantatas, a "Mass in D" and a "Treatise on Chords"—a book on harmony soon to be published by Schirmer.

Mr. Johnson's pianoforte concerto was written for the Scandinavian musical festival at the World's Fair, but through a change in the arrangements it was not performed. Separate movements have been given at previous concerts, but this is the first complete performance in Minneapolis. It is constructed on themes suggested by Swedish folk songs. Mr. Johnson has also written several other orchestral pieces, a trio for piano, violin and 'cello, a violin sonata, several anthems, songs, pianoforte pieces, etc.

Mr. Crosse's "Suite Novatet," or "novelty suite," contains eight complete numbers, three of which are chosen for this program. These pieces are composed on original themes by Mr. Crosse, but treated in a form and key characteristic of the music in the country represented. His other compositions include a number of etudes and other pieces for the pianoforte and some thirty songs.

Mr. Madden has given chief attention to the violin, with what success needs not to be told in Minneapolis. His efforts in composition include various pieces for that instrument, pianoforte solos, choruses and songs, and several short orchestral numbers. His "Serenade for String Orchestra" (termed by the composer a "Miniature Suite") is one of his latest works.

Mr. Ballard's instrumental compositions include, besides his "Cymbeline" and other overtures, a symphony for full orchestra, several string quartets and pianoforte pieces, while in the vocal realm he has written an oratorio, several cantatas, anthems, quartets and other selections.

Besides the oratorio of "Isaiah," familiar to Minneapolis music-loving people, and which was given at the Omaha Exposition last year with great success, Mr. Patten has written a large number of lesser vocal works. His "Christmas Song" was composed especially for this occasion.

A busy professional life is ill suited to much composition, but Mr. C. A. Marshall has found time to produce a large number of works, chiefly vocal, including two cantatas, a song cycle, several volumes of anthems, and a great many part songs, solos, etc.

Mr. Shuey has written various compositions for orchestra, military band and organ, many of which have received notable rendition, and also some sixty compositions for church choirs, including a complete mass, anthems, hymns, solos, etc.

The words for Mr. Patten's, Mr. Beach's and Miss Gale's songs were written by the composers themselves.

In addition to this there were two or three pages of greetings and comments from American musicians who had been notified in advance of the program. The artists represented were Professor John K. Paine, of Harvard, Mrs. H. H. A. Beach, of Boston, Prof. Horatio W. Parker, of Yale, Arthur Foote and George W. Chadwick, of Boston, W. J. Henderson, of New York city, Philip Hale, of Boston, E. Irenaeus Stevenson, of New York, Frederick Grant Gleason, of Chicago, Walter Damrosch, William Armstrong, of Chicago, and the editor of MUSIC.

The newspapers represent the concert as having been a most remarkable and distinguished success. The Minneapolis "Times" says:

The honors of the evening were conceded by musician and layman to belong to Gustavus Johnson for his piano concerto. It is a composition worthy of a hearing anywhere, and would make an impression wherever given. It revealed not only originality, but care-

ful thought. The themes suggested by Swedish folk songs, are full of melody and finely developed. The "Adagio movement" is so spontaneous, so full of exquisite harmonies, and rarely beautiful melody that it seems an inspiration, an outpouring of true musical feeling and soul. The allegro movements are brilliant, and the "Allegro giocoso" works up into a magnificent climax, broad and telling. It is a very symetrical work and the orchestra and piano are extremely well balanced. It is a composition that offers great opportunities for the pianist. * * * Of the vocal numbers the most pretentious was Mr. Patten's song, "The Holy Nativity," for contralto, organ and string orchestra. The harmony between string and organ is beautiful and the whole is most artistic and finished. It is very melodious and singable, as are all Mr. Patten's songs, and words and music are appropriate to each other."

Much praise is also bestowed upon the other compositions, but these are evidently the ones which produced the most distinct impression. In addition to the foregoing the reviewer wishes to comment unfavorably upon certain features in the titles of the compositions. It will be remembered that these pieces are composed by musicians living in Minneapolis, where the English language is that most generally spoken, and, failing English, a good deal of Swedish and Norwegian and a little German. This being the case, there is no particular reason for Mr. Claude Madden to have given the titles of the numbers in his serenade in French, since English words would have been more suitable. The same is true of Mr. William M. Crosse's suite for orchestra "Over Land and Sea." If it is any comfort to the Minneapolis Ladies' Club, the present reviewer will add the information that in all likelihood this was the best manuscript program ever given in the United States, saving possibly unremembered performances of the New York Manuscript Society. Here was a good orchestra (one hopes it was good) a piano concerto with orchestra, some part songs, and a variety of other compositions, which whatever their merits, pleased the audience. The program book of the occasion was also a credit to the printing craft of Minneapolis, and particularly to the taste of Mr. H. W. Gleason, under whose suggestion it was published.

LECTURE RECITAL AT RACINE, WIS.

A unique Lecture Recital was given by Miss Gertrude Merrick on May 9. The subject of the talk was "The Minnesingers and Meister-

singers," with reference to their influence on the history of music. The discussion of the romantic epoch of the minnesingers gave opportunity for the presentation of much that was interesting in the literary and social conditions of the XII., XIII. and XIV. centuries in Germany. The lives of Wolfram von Eschenback, Heinrich von Ofterdingen, and Walther von der Vogelweide—the most famous of these poet-minstrels—were pictured in detail that preserved intact the atmosphere of romance characterizing the age. The act of the minnesinger was illustrated by a group of quaint songs collected from various sources, and translated from the Latin and German originals by Miss Helena Clendenen. The songs were presented in an intelligent and artistic manner by Miss Louise Whitehead, contralto. The romantic era of the minnesingers was treated in strong contrast to the following epoch of the pedantic meistersingers, with Hans Sachs as its leading spirit. To illustrate the ideas selections were presented from the music and libretto of "Die Meistersinger von Nuremberg." The Prize Song was exquisitely played by Miss Jamie Menefee, violinist. Leading motives from the Vorspiel and Finale were played by Miss Merrick, and afterward given on the orchestrelle, a good idea of the instrumentation of the opera being thus secured. The talk while showing evidence of wide and careful research, was specially novel in its freedom from uninteresting data, and finding added favor through Miss Merrick's natural and easy manner of address, was a pronounced success from a literary as well as a musical point of view.

MUSIC STUDENTS' CLUB EXTENSION.

In the May issue of MUSIC, attentive readers may have noticed the announcement of the Music Students' Club Extension, which is just now being organized under the auspices of this office. While in the nature of the case it is not possible to formulate any kind of work which will appeal to all musical clubs, there are certain features of the Music Students' Club Extension which bid fair to give it a wide currency.

This work is aimed at the younger students, and in many cases the club will consist of the students of a single teacher only; in others several teachers will be associated together. In some cases the clubs are mainly composed of teachers—so unequal is the preparation of music teachers in this go-as-you-please country. In a normal state of things work upon music as literature, of the grade of this, would

not be sufficiently advanced to add anything to the equipment of active teachers of music; but in America there are thousands of young women whom circumstances invite or force to teach after insufficient schooling, and without supervision or co-operation of older workers. When they have taught a little while they begin to realize a few of the things they do not know. Then comes a time when they desire to advance, and this has made a great demand for some kind of Chautauqua work in music, as noted in these columns many times. I am still of the opinion that work with individual students would not be impossible along the lines laid down in these pages several years ago (Jan., March, 1892). But the practical difficulties would be considerable and the responsibility of the central director would be beyond comfortable carrying. The Music Students' Extension involves no such difficulty. We furnish every member MUSIC for one year, a copy of Mathews' "Popular History of Music," which is the reserve text-book, and twelve carefully prepared program books, of sixteen pages each, containing annotations, characterizations and explanations of the music to be played; the whole intended to conduct the student through twelve evenings of study, in two dozen composers, one classical, one modern. The combination of classical and modern has been made for the relief of a certain monotony inseparable from an entire program devoted to the work of one composer, unless concealed by extraneous interest, as in the case of opera, and the like.

The selections have been made from the less difficult works of the composers, and care is taken to have as many as possible within reach of ordinary pupils, such as those within the fourth grade, or below. While it is not possible, in all cases, to illustrate the best points of a composer by selections of this simplicity, in most cases it can be done very well; and the larger aspects of the same composer can be left for a later period in the course.

It would be a good idea if the music of the programs could be published and furnished in a single volume each time. In the nature of the case a list of selections of this kind, carefully and judiciously made, amounts to a valuable addition to the teaching material, since in sifting the matter over and over we have at last a small number of pieces which illustrate the composer in an attractive and fairly competent manner. Possibly something of this kind will be done later. At present arrangements are made for furnishing the students the music at a reduced price, and the selections will be kept within practicable compass, in respect to expense, as far as possible.

The editors of this course aim to make it a course in the music of these great masters, rather than distinctly a course in musical history. What we need more than anything else is to learn that in the music itself lies the best explanation of every great master, and the best characterization of his standpoint and the general build of his imagination.

The announcements at present extend only to the end of the first year of the work. The second year will take different ground and will bring in other relations calculated to interest the students and diversify their musical experience in desirable directions. Mr. Emil Liebling has accepted the position of associate editor, and will bring to it his well-known qualities of clearness and practical utility.

(From the John Church Company.)

MELODIE PLAINTIVE. Etude de Concert. By Homer N. Bartlett, Op. 124.

A plaintive melody with an interlocking accompaniment between the two hands. Well suited for advanced study, but would have been better if the melody had been better worthy of extended treatment. Capable, nevertheless, of very good effect.

HANDS ACROSS THE SEA. March. John Philip Sousa.

A new march by the march-king. It also has a motto: "A sudden thought strikes me—Let us swear eternal friendship." This is the sudden thought which the American public seems to have had with Sousa.

THE BRIDE'S FAREWELL. Reverie. Edward M. Read.

A pleasing teaching piece in nocturne style, not too abstruse for common everyday use.

MENUET. By H. Heubach.

A short and pleasing Menuet, within the third grade of difficulty, except that the holding notes must be carefully observed. A very good melody. The style is more that of revery than of minuet. For this reason the rhythm has to be rather distinct.

HUMMING BIRDS. Waltz Characteristic. By Richard Ferber.

A pleasing finger study within the third grade of difficulty, capable of good effect. It is in the unusual key of C major. How unpoetic! Nothing is so poetic as mystery—flats, double sharps, naturals and the like. All these are omitted by the composer—well, not quite all.

DANSE FANTASTIC. For the Piano. By Gellio Benvenuto Coronardo.

A showy fantastic danse in antique rhythm, rather difficult. Capable of popular effect—and available for concert use. Mr. "Jelly" does not seem to have made his music fit the sound of his rather unusual name. Also published for four hands, in which form it might be a pleasing addition to exhibition programs.

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[illegible]

to work out phrasing from an intellectual standpoint, without musical feeling to guide in the last resort, is the frequency of what I call "conventional" slurs, such as engravers sometimes draw over entire rhythmic groups of eighths, sixteenths, etc. The over-consciencious student often breaks the continuity at the ends of these phrases. If we are meaning to employ slurs as signs of punctuation, it is important not to put in any from a purely ornamental standpoint (as if a printer besides putting in the commas the author desired, should add now and then one at the end of a line, or the middle of a line. Where would the poor reader be then?)

In this edition the number of these survivals is less than usual; but they still occur, as in the third invention, in the very first and second measures. If the student is to be held here to the same interpretation of the slur as in the fifth measure of the bass, eleventh, etc., it will result in cutting apart the opening idea. The phrasing of the fourth invention is admirably managed. On the whole an excellent edition.

(Edizioni Bratti. La Villa Co., Florence)

SCUOLA PRACTICA DEL PIANOFORTE. By C. Del Val de Paz.

Third Part, Nett 6 lire.

Fourth Part, Nos. 1 and 2.

In this large and well-made practical school for the piano Mr. Del Valle de Paz has undertaken an ambitious task, quite in the spirit of the older masters of this instrument, such as Clementi, Cramer, Czerny, Hummel, and others. In other words he has composed the entire work himself, and there is in it a great deal of composition which is more than clever as well as suitable to the instrument. Mr. Del Valle de Paz was born at Alexandria, educated at Naples, and while he was still young went upon concert tours in Italy and Egypt. He has now for some time been settled at Florence, where he is connected with the Conservatory, publishes a musical periodical, and composes. The Augeners, at London, issue many of his works.

The third part of his pianoforte book, with which our present selections begin, takes the pupil at an intermediate stage and gives him the following material: Six studies in scale work, in the keys of G, D, A, E, and F. Then a little suite for three voices, in which the Sarabande, the Gavotte and an Air with variations are to be noted; six studies in tonality of G flat, A flat, B flat, E flat, and C flat, which are tone poems with a leaning to utility. Throughout these studies the left hand and right hand play the same notes in octaves. The

companion is for two voices doubled in the octave. The studies are romantic in character. Then follows his opus 36, six studies in *Arpeggios* which also are well developed musically. Then six studies for fluency, and preludes with violin accompaniment. (The beginning of ensemble playing. The studies in the foregoing series are of more than usual musical value, and well adapted to the instrument.

The fourth part, of which only the first two installments have reached this office, are composed of some Fughettes for two parts and studies for the right hand alone. Later on the work affords studies for left hand alone, etc.

The material in this work deserves to become known to the world of piano pedagogy, since it is quite modern, yet at the same time melodious and with an Italian smoothness of modulation and chromatic harmony. Very useful, if at the same time of doubtful popularity, are the fughettes for two voices as introductions to fugue playing and admirable exercises in technique.

(From the John Church Company.)

FOUR SACRED SONGS. By W. L. Blumenschein. (Low voice.)

"Out of the Depth Deep." (Low voice.)

"I Will Magnify Thee, O God." (Bass.)

"Jesus Lover of My Soul." (High voice.)

"The Lord is My Shepherd." (High voice.)

In these four songs we have something which organists and choir singers will appreciate, since they are well made from a musical and dramatic standpoint, and well placed for the voice as well as for the organ, for which the accompaniments are properly designed. They are all very clever, and modern. The text is well delivered, yet always to good melody and this melody again reposes upon modern harmony. If criticism were to be made, it would be to raise a question whether the long middle part of the hymn, "Jesus, Lover of My Soul," is not too long in recitative and rather indefinite arioso. The main subject returns, however, in good time and with delightful effect. Distinctly among the best pieces of their class.

THE MODERN MUSIC SERIES. Published by Scott, Foresman & Co., Chicago.

A First Book in Vocal Music. By Eleanor Smith.

A Second Book in Vocal Music. By Eleanor Smith.

Third Book in Vocal Music. By Eleanor Smith.

Upon several accounts the books of this series deserve attention. First, because they undertake to work out an idea, which the preface

formulates as follows: "The principle underlying the system of this book is that song-singing, when properly conducted and related to sight reading, has larger educational value, and developes in young pupils a sounder knowledge of musical elements than the direct study of technique; for the technique of music as embodied in sight-reading exercises, being abstract, remains altogether beyond the comprehension of children. Yet without some knowledge of constructive elements, sight-reading and growth in musical understanding are impossible, so that even in childhood this study must be introduced. It is not necessary, however, for children to study the technique of music apart from and precedent to the songs in order to master the elements of the art, for if these elements are presented through the songs which the children sing, they become, like the songs themselves, realities, something interesting, something that children feel, and to which they may respond.

"Therefore the first aim of this book is to create impressions through the force of musical effects, and then gradually to develop from these impressions a knowledge of the causes or elements which produce the effects. To accomplish this, songs, and not their constructive parts, are first presented, the object here being to impress upon the pupils the most salient characteristics of every melody that they learn whether of rhythm, scale effect, tonal quality, or other distinguishing features. But as the pupils' impressions would necessarily be weak and vague if taken from the song alone, and would at best remain but an impression, a series of accompanying exercises is given in which the effect of the song is repeated; and each exercise or set of exercises, while preserving the melodic character of the effect as embodied in song, is nevertheless an approach to an analysis of the constructive element embodied therein."

The eminence of many of the writers here represented and the attractiveness of some of the songs, the importance of the pedagogical principles illustrated and the thoroughness with which they have been carried out, are such as to deserve a more extended notice than at present possible. Meanwhile authors and publishers are to be congratulated upon an important addition to the possibilities of school music.

THE WORKS OF GODARD. Mr. Emil Liebling sends the following supplementary information concerning Benjamin Godard, whom he happily characterizes as "one of the most delightful lesser lights of France."

Benjamin Godard was one of those composers who just escaped

being great. While not of equal importance with his great compatriots Gounod and Massenet, he yet fills a distinct place of his own, due to a decided streak of originality, great versatility, and a delightful vein of melody. He lived, composed and taught at Paris and died (as he was born) at an early age at Nice a few years ago.

Among his chamber music works there is a fine Sonata for piano and cello, and also a remarkably effective Trio in F; there are also concertos for violin and piano, and some larger orchestral works; if I am not mistaken, he also essayed opera, but with moderate success only; it was in smaller forms that his gifts produced the happiest results; and numerous songs show rare melodic invention, the cleverest treatment imaginable in the accompaniments, and a peculiar gift for definite musical imagery in depicting scenes, which also enabled him to create quite a specialty in a certain line of piano compositions. These are of moderate difficulty, exceedingly effective in concert, full of "chic," and indispensable in an attractive teaching course for advanced pupils, whenever it becomes desirable to develop varieties of touch and to stimulate the imagination. Among these remarkably descriptive pieces are selections from a set of compositions entitled "Lanterne Magique," among which I use some sketches, "Chopin" and "Mendelssohn," the "Indienne," Barcarolle Venetienne, "Berger et Bergeres," and Pan; all these pieces require subtle treatment and great nicety of touch; that quality of piano playing in which the French excel, the *jeu perle'*, is very essential; from Godard's Etudes I use the En Route, a splendid wrist study and the Jonglerie, a very brilliant Polonaise in C minor, opus 110, and Espagnole in the same opus will do for public playing; the second mazurka is full of contrast and delightful surprises, and a Nocturné, opus 68, and the "Au Matin" are in a more quiet mood; the following can also be highly recommended: Au Rouet, Valse Chromatique, En Courant, Canzonetta, and a clever Gigue, opus 103.

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MR. A. D. DUVIVIER,

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begs to inform his friends and pupils that, contrary to precedent, he will not go to Europe this season. Mr. Duvivier will remain in Chicago, where he will hold classes and continue his private tuition at his Studio, above address.

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Below we give a partial list of our latest and most interesting novelties; a complete list, including many other equally important issues, will be mailed to any address upon receipt of a request for our quarterly bulletin.

SONGS.

The compass is indicated by large and small Romans, the first letter indicating the lowest pitch, the second one the highest. Capitals represent pitches on the staff, small letters those above or below it. The figures represent the degree of difficulty.

Chadwick, George W. I have not forgotten. F 4 F-a 40
I have not forgotten. D 4 d F, 40
Since my love's eyes. D♭ 4 d-g, 40
Since my love's eyes. B♭ 4 b-E, 40

Damrosch, Walter. Danny Deever. Gm 4 d-F..... 75
Mandalay. E♭ 4 b-E..... 1 00

DeKoven, Reginald. Meet me, love, Oh meet me. D 4 E-g... 50
Meet me love, Oh meet me. B♭ 4 c-E..... 50
Rhapsodie. 'Cello obl. French and Eng. D 4 d-a..... 50

Hawley, C. B. I only can love thee. E♭ 3 E-g 60
I only can love thee. C 3 c-E..... 60
Sleep! Sleep! F 3 E-F 40
Sleep! Sleep! D 3 c-E..... 40
The sweetest flower that blows. A♭ 3 E-g 40
The sweetest flower that blows. E♭ 3 b-D 40

Johns, Clayton. Chansons d' Automne. Cm 4 c-F..... 50
A Saint Blaise. A 3 E-F..... 50

Marston, George W. Eldorado. G 3 f-C 60
Regrets. F 3 E-g 40

Norris, Homer A. Jessie Dear. F 3 d-g..... 30
Jessie Dear. E 3 E-F..... 30
Jessie Dear. D♭ 3 b-E 30
The red rose. C 3 c-E..... 40
Thou art so like a flower. D 3 E-F..... 30

Osgood, George L. My lady's girdle. A♭ 3 E-F 30
My lady's girdle. F 3 c-D..... 30

SACRED SONGS.

Bartlett, J. C. If I should sleep. G 3 g-a 60
If I should sleep. E♭ 3 b-F..... 60

Bischoff, J. W. Nearer home. E♭ 3 c g 50

DeKoven, Reginald. Recessional. F 4 c-g 60
Recessional D♭ 4 a-E 60

Grass, J. B. Behold us, Lord. E♭ 3 f-D..... 75

Holden, Albert J. Father, breathe an evening blessing. A♭ 3 a-E..... 50
My heaven, my home. G 3 d-g 40
My heaven, my home. D♭ 3 a-D 40

Jordan, Jules. God's love. G♭ 3 E-g..... 50
O sacred head now wounded. F 4 E-g 50
O sacred head now wounded. B♭ 4 a-C 50
While Mary slept. B♭ 4 F-F... 40
While Mary slept. G♭ 4 d-D... 40

Marston, George W. Come, ye saints. G 4 F-a..... 60
One sweetly solemn thought. E♭ 3 d-D..... 50

Marzo, Eduardo. The king of love. G 4 d-g 75
The king of love. E♭ 4 b-E... 75
Lead, kindly light. A♭ 4 F-F... 75
Lead, kindly light. F 4 d-D... 75

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Bartlett, Homer N. Melodie plaintive. Etude de concert 75

Blumenschein, W. L. Barcarolle. Op. 31. F. 5 60
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CONTENTS

VOL. XVI. No. 3. July, 1899.

FRONTISPIECE: Portrait of Johann Strauss.

Musical Terminology, By Dr. Henry G. Hanchett, - - - - 237

Von Lenz Alive Again. By A. Jones Jorolamon, - - - - - 247

The Actual Effect of Music Upon the Imagination. By Egbert Swayne. 258

"Hiawatha's Wedding Feast." By E. M. Bowman, - - 265, ends 268

Symphonie Gothique by Widor. By T. Carl Whitmer, - - - - 269

Sousa and His Mission. - - - - - - - - - - - - 272

Women's Musical Clubs. By Rose Fay Thomas, - - - - - 277

EDITORIAL BRIC-A-BRAC, - - - - - - - - - - - 285

Musical Terminology.—Music Students Club Extension.—Pianola for Club Use.—Castle Square Opera Company.—Can Music Awaken Definite Images?

NOTEWORTHY PERSONALITIES: Mrs. Jessie L. Gaynor, - 277
Children's Concert, by Miss Julia Caruthers, - - - - - 298

THINGS HERE AND THERE: Cincinnati Meeting of the M. T. N. A. 301.—W. L. Hubbard on American Composers, 303.—High School Chorus at Piqua, Ohio, 305.—Saengerfest at Moberly, Mo., 306.—Massenet's New Opera, "Cendrillon," 306.—Rev. Dr. Dykes as a Musician, 307.—Music in Adelphi College, 307.—Verdi's Many Operas, 310.—How Strauss Composed, 312.—Mr. Clarence Eddy at the Trocadero, 313.—Augustin Daly as a Music Student, 314.—Commencement at the Chicago Musical College, 316.—Commencement Exercises at the American Conservatory, 317.—Closing Recitals at Knox College Conservatory, 318.—Commencement Concert Chicago Conservatory, 318.—Music at Lincoln University, 319.—Mme. Rive-Ring in Recitals, 319.—Ann Arbor Musical Festival, 320.—Graduate Recitals at the Quincy Conservatory, 320.—Mr. Hanscom at Auburn, Me., 321.—Chas. W. Landon, 321.—Minor Mention, 322.

PUBLIC SCHOOL MUSIC: Questions and Answers, by Mrs. Emma Thomas, - - - - - - - - - - - - - 328

REVIEWS AND NOTICES: Arrangements of some Chopin Studies, by Leopold Godowsky, - - - - - - - - - - - 331

NEW MUSIC, - - - - - - - - - - - - - - - 337

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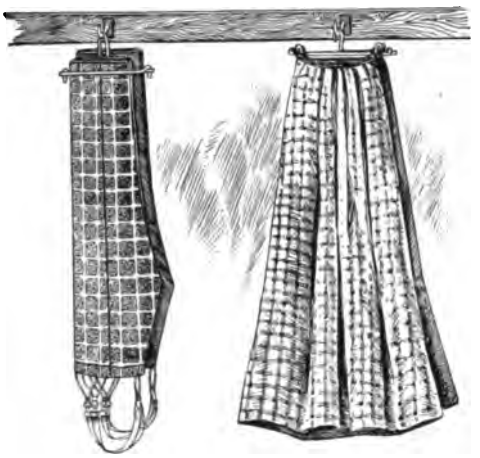

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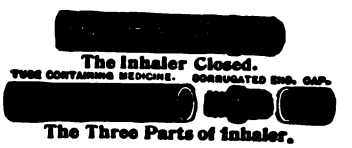

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MUSIC.

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MUSICAL TERMINOLOGY.

BY DR. HENRY G. HANCHETT.

Many have been the expressions of desire for an academy that should fix the spelling, pronunciation and meaning of English words. The French have their academy, and it is not long since the newspapers informed us of their recently decreeing what shall be the gender of a new word. The French language grows, but probably not with as much freedom and vigor as does our English; perhaps the peculiar strength and also the extending use of our vernacular tongue is in part due to its elasticity and to its hospitable welcome to new terms even when they originate among the unlettered and the rude.

That was a bright if cynical remark of him who observed that "language is that gift or invention of man whereby he conceals his thoughts;" but he was a Frenchman, and the force of what he said was greater as applied to his countrymen and contemporaries than it would be applied to Americans to-day. We do not, as a rule, intentionally use words to obscure meaning, certainly not printed words; yet our words often so ill express our significance as to leave the student in doubt if he be not led to absolutely false conclusions. Does "Andantino" mean faster or slower than "Andante"? Tell me what the composer who uses the term thinks about it, and I'll answer the question for a particular piece; but the general question must remain unanswered, for there is no common consent as to the meaning of the word. Does "l'istesso tempo" mean that beats are of the same length, or that the primary accents are at the same interval of time, or that the measures are of equal duration? Ask

about a concrete illustration and I will hazard a guess, but that will not define the term in all situations. Is a learned living critic out of his mind when he writes in the analytical program notes for a concert by a great permanent orchestra "6/8 time, time not given," or does he think that conventional usage, coupled with the Italian equivalent for his second time ("tempo," which is the word he actually used), will excuse the meaningless language for the present and future as it has for the past?

Musical analysis is a comparatively new topic of popular interest. It is wofully in need of a revised and standard terminology, and in default of it terms are constantly becoming more and more bespattered with the mire of ambiguity. The word that has suffered most and with the direst results in this connection is the word "phrase," which has been used in a new and erroneous sense so often as not only to lead some to doubt its propr application to the thing it really signifies in music, but even to bring one influential writer and editor—apparently yearning to maintain the long standing partnership between the term and its associated sign—to transfer the sign also from its proper place and apply it to the thing erroneously called a phrase. I refer to the atrocious—the utterly unwarraned and inexcusable use of well-established signs (especially the slur) by Riemann.

For a phrase in music consists of all the notes under one slur. Phrasing in performance means the proper revelation to the ear of the presence, location and extent of slurs or of their absense (as in passages *non lagato* in any of its four grades). This has been for time out of mind the force of the word "phrase" in music; it should continue to exert that force and that only.

When the musical analyzers began their work they noted certain analogies between music structure and language structure which led them, among other things, to apply the word "sentence" (or "period") to a subdivision of a musical work fairly easy of recognition. The analogy between the verbal sentence and the musical period is not perfect, but the term is unobjectionable in its musical application, because it has a fairly definite meaning, is useful, and has never been utilized in any other way in relation to the art.

A musical period is always capable of subdivision; in syntax

combinations of words are recognized that are shorter than the sentences containing them. What could be more natural than the adoption by the music analyzers of the names of these shorter combinations of words, to designate subdivisions of the musical period? The word "clause" so used is not more objectionable than "period;" "section," too, can be tolerated because it has no other musical use, although a section in language is not a part of a sentence. But "phrase" is not an available term by which to designate "sense, but not complete sense" (as Mr. Matthews put it—a very good definition of the thing, by the way), and for the reason already given—the term was attached to a different musical idea long before musical sentences and their subdivisions came to be regarded as of any importance in music study. Moreover, in language a phrase cannot be defined as a part of a sentence and many sentences contain no phrases. Let us then use the word "phrase" for but one thing in music, and let us define it to be the name given to all the notes grouped under one slur.

"Motive" is another word that has two distinct meanings in relation to music. A "leading motive" (leit motif") in a music drama has not the slightest relationship to the motive of a sonata, considering the latter either as part of a period or as a starting point of musical development. It is true, however, that both sorts of motives have this in common; that they recur frequently in the course of the works.

"Sonata form," too, is not sufficiently distinct from "sonata;" while "first movement" as a synonym for "sonata form" is very awkward, particularly when a work (like Beethoven's Sonata in E flat, Op. 31, No. 3) presents three "first movements," technically so-called. It would seem that a new name should be invented to take the place of "first-movement form," "sonata form," "sonata piece," and the like. Chemists, electricians, botanists, anatomists and other scientists are accustomed to give the names of their great men to objects requiring designation, thus securing accuracy in nomenclature while at the same time honoring the leaders in discovery. In imitation of their course, I wish humbly to coin a word and suggest that hereafter in place of the awkward terms quoted, the form which is characteristic of the principal movement of a sonata or symphony be designated a MOZARTA. Then we can say, for example, that Beethoven's Sonata in C minor, Op. 13, consists

of an introduction, mozarta, romanza and rondo; and that his sonata in E flat, Op. 31, No. 3, contains three mozartas and a minuet, the latter being the third movement. We can also say that Beethoven greatly enlarged and developed both the sonata and its contained mozarta from the form in which they were passed on to him by Mozart and Haydn. The word will be utilized as needed in the remainder of this article. Has any one a better title to suggest or a sound objection to urge against the abandonment of both "first movement form" and "sonata form," and the adoption in their place of "mozarta"?

There are four separate bases upon which we may work in dividing up the length of a musical composition. These four are entirely and absolutely distinct, coinciding only by accident in many compositions, by the arbitrary choice of the composer in many others, in many not coinciding at all, except that in certain styles two of them frequently terminate together at certain distances. Is it not strange, then, that almost without exception, we find the writers on musical analysis defining one kind of groups in terms of another?

These four bases of analysis are (for lack of better terms): I. The Metrical. II. The Executive, or Interpretive. III. The Structural; and IV., The Formal. These names are not altogether satisfactory, but they can be made to convey the ideas.

Metrical analysis is by no means solely restricted to the examination of the contents of single measures. It is easily perceived that in any composition the measures frequently group themselves into twos or fours, rarely into threes; so that if one were to beat once to each measure there would be a stronger and a weaker pulse sensation. This grouping is most easily perceived in ball-room dance forms, less plainly in some other styles and sometimes it is perceived only during occasional fragments of a classical work. The main point to be noted, however, is that there is no such uniform relation between measure groups on the one hand and periods, movements and phrases on the other, as would warrant the definition of the latter in terms of the former. A movement, a sentence or a phrase does not consist of any regular or usual number of measures. A note should be made of that point.

Meter is the prime, fundamental source of pleasure in music. The regular succession of related accents is more readily appreciated by most persons than any other element of composition,

and music is more intimately related to other vital interests by meter than by any other quality. It seems strange, in view of this fact, that so much confusion exists in the musical profession with regard to metrical topics. Since the history of music began, time (the rate of movement, corresponding to the duration—the amount of time consumed in performance) has been confused with *meter* (the regular succession of accents); and on the other hand comparatively few are sure of the distinction between *meter* (the succession of regular accents or pulses, which are mentally perceived, even when not allowed expression because of the introduction of rests or syncopations) and *rhythm* (the arrangement of the length or duration of notes upon the metrical pattern—an arrangement sometimes characteristic, but more frequently quite free). In spite of the fact that musicians have been talking about it for centuries, it is nevertheless true that there is no such thing in music as "common time." Get together a quartette of the four best singers you can find who are not accustomed to singing together, and give them a piece to perform at sight of only moderate difficulty and unaccompanied, and I fancy you will soon be convinced that there is no "common time" among them. "Common meter" might be tolerated as an expression, but even that is not as good as "four quarter meter." *Time* is the rate of movement (since that rate determines the amount of time the piece will consume) and is indicated by terms (allegro, adagio, etc.), or more accurately by the metronome (the musician's clock). The idea involved would perhaps be better expressed by the term "movement." *Meter* is the arrangement of beats in a measure, and involves the succession of regular accents, and is indicated by the signs C 3/4, 6/8, etc. *Rhythm* is the arbitrary succession of sound and silence based upon the meter, but absolutely independent of time (as far as anything can be so independent that has a period of duration) which is indicated by the value of notes and rests employed.

II. The executive or interpretive analysis of a piece is that which makes clear the groupings and articulations indicated by the presence or absence of slurs and the various signs of staccato. By the title it is not meant that execution, or interpretation concerns itself only with articulation. The performer must bring out all there is in a piece, but his executive analysis will be into phrases and will be described as his phrasing, which

will be quite independent of metrical groupings or sentence structure. He will not find that phrases are uniformly two, four, eight, or any other number of measures in length, neither will he find that phrases are uniformly halves, quarters, eighths or any other portion of sentences or movements. He will not be more confused by the effort to separately indicate the primary accent in a measure and the introductory note of a slurred group (a phrase) than he will to observe a sforzando in the midst of a measure, or hold a half note in one hand while playing four eighths in the other.

III. The structural analysis of a piece marks off its melody into sentences, or periods, and parts of periods. The plan and method of this analysis is of little or no practical value in interpretation, but is of the very highest importance in description and in intelligent study. The pursuit of knowledge is very largely a matter of analysis, description and comparison. Inattentive mortals go through the world seeing very little and obtaining very little mental pabulum or growth. Thinkers and scientists find more interest in a pebble than a dude can discover in a city. A chemist finds elements in water, earth and air; he separates them, examines them, names them, compares them, combines them in new ways and becomes himself wise and learned. A school girl practices her piece and cannot tell who composed it, or whether it is better or worse than a gospel hymn; but your true music student pulls the piece to fragments and investigates its rhythm, its harmony, its style, its significance, its origin, its history and much more. He becomes a musician. And for purposes of such study names of parts are absolutely necessary and should be clear and uniform.

In worthy compositions there are generally to be discovered portions that have moderate length, definite outlines, recognizable beginnings and endings and divisible portions. They are not necesarily marked off by any sign, although in small compositions the first one may terminate at a double bar; they may, in the course of a longer work, even begin occasionally with the ending notes of earlier similar portions. They will rarely contain less than four measures—they may contain thirty or forty—and their best distinguishing characteristic will be their ending with a cadence. Let us call such passages "periods." Let us indicate them by the number of measures they

contain, but let us never attempt to define them in general as composed of any definite number of measures.

Within the period we shall be able almost invariably to recognize subdivisions of greater or less length and importance. Some of these will be very short and will be subjected to musicianly treatment—such as rhythmical or melodic imitation—and such items we may call "fragments," using this term for the smallest *structural* element—one that may be as short as a quarter or a half measure, often of the same length as a measure, although not necessarily coinciding with the boundaries of the latter, and not infrequently two, three or even four measures in length. The first such "fragment" in a piece may perhaps be called the "germinal fragment," if it is truly what has generally been called the "motive." This latter word is objectionable because of another use to which it has been applied as already noted in this article—a later application, but one that has come to be much more widely accepted and understood—and it is also objectionable because only the first, or some *one* fragment, can be really the motive, while portions of this length will need to be pointed off throughout the piece for thorough analysis.

Such fragments, it will be found, can be ready grouped into larger divisions, and the grouping will frequently be by pairs, and by pairs of pairs, the larger groups being easily delimited and having relations to each other within the period that have suggested to analyzers the use of such descriptive terms as "thesis and antithesis," "antecedent and consequent," etc. Names have been given to these groups, but it has been found difficult to strictly define the names so applied; nor is it at all necessary to so define them. The period is the largest division of this sort—the fragment is the smallest. Between them from small to large we may avail ourselves of the terms "section," "clause," "strain" and "half-period," or "incomplete period"—the last name being rarely required. Then two or three fragments may make a section, two sections or a section and a fragment may make a clause, etc., the essential points being that no definite number of measures or of the smaller units shall be arbitrarily made to constitute any structural unit, that the titles of units shall never be so used as to make the larger a part of the smaller, and that the word "phrase" be always rigidly excluded from this category. A whole period may make one phrase, or one and the same phrase may comprehend the end

of one period and the beginning of the next, or a phrase may form but a portion of a fragment. But a clause can never form a part of a section, because a section is smaller than a clause. Yet two fragments may form a clause in a period too short to need all of the suggested terms in its description.

IV. The formal analysis of a piece marks off its contents into movements, parts, chapters, subjects, episodes, codas, passages, themes and other items that have nothing to do with either metrical or structural elements as such, and that are recognizable by entirely different characteristics. Just as a sonata may consist of an introduction of half a page, a mozarta of twenty pages, a romanza of two pages, a scherzo of four pages and a rondo of fifteen pages, so a mozarta may have one subject of but half a period and another of twelve periods.

The delimitation of formal elements is wholly a question of the *use* made of them by the composer. There is no essential difference between a subject and a passage—an episode and a coda. A portion of the piece having a certain position and key and returning in certain relations is a subject for those reasons, and exactly the same notes differently related in key and position might be a coda, or a theme or an episode. But if those notes form a period when used as a subject they would still form a period when used as an episode; the subject or episode might each contain five periods; or the subject might be half a period long and contain nineteen measures, beginning in the middle of one phrase and including two other complete phrases, and being in the same movement with an episode of three periods, altogether occupying seventeen measures and containing fourteen phrases.

I have found the terms "paragraph" and "chapter" to be of the greatest practical service formal analysis; the former being a general term to describe a subject (or a subject as fully developed), an episode, a coda or even a passage; the latter to describe groups of paragraphs arranged within specific movements, such as mozartas and rondos. A mozarta is often described as consisting of two "parts," separated by a double bar; but in later sonatas the mozarta frequently is without any double bar at the end of the first "part," while double bars are usual at signature changes, which are introduced with no more regard to form than is shown in the phrasing. Moreover, "part" is the vaguest possible term to use in this relation, and a

mozarta always has at least three equally important parts for which I propose the name "chapter"—the chapter of exposition, the chapter of development (or "free fantasia," or "working out"), and the chapter of recapitulation. In some mozartas there are four chapters, but since three only are essential, the fourth may have any name that will adequately describe it. The mozarta of Beethoven's Op. 53 (Waldstein sonata) has a fourth chapter, which I call "reminiscence," beginning where the first subject enters in D flat major, after the recapitulation, and including the cadenza. The coda begins with the first subject, in the original key. At times even the coda is of such proportions as to warrant assigning it a separate chapter. In rondos generally the first chapter ends with the end of the second presentation of the subject, and each subsequent chapter ends with subsequent endings of the subject or with the end of the movement.

The term "subject" needs better definition. The thing seems to be fairly easy of recognition, but it is often difficult of delimitation. The Bulow edition of the Beethoven sonatas marks the entrances of paragraphs fairly well, but the inference that a subject ends at the beginning of the following paragraph might lead the student astray. Harding attempts more exact delimitation, but if there is any well-settled principle by which Mr. Harding was guided in setting down his landmarks, the present writer has failed so far to discover it. Obscurity is sometimes forced upon Mr. Harding because his book contains no music text whatever, but relies upon the numbering of measures for locating references. Owing to typographical differences in the various editions of the Beethoven sonatas this method is not precise, and Mr. Harding does not tell us what edition he followed. Moreover, the various editions of Harding's analyses differ, showing that he was not always guided by a definite conception in his own mind in indicating divisions.

A subject in music is a considerable portion of a serious work which has certain decided and recognizable characteristics and which *recurs* in certain definite situations. A subject is by no means the only thing that recurs; but given a form that requires a subject at two or more places, the best method of delimiting the subject will be by noting how much is found alike—or alike in at least some one essential particular—in both pieces. The passage that will conform with this defi-

nition may often be quite brief in a long work, and it may often begin or end or both, in the midst of measure, phrase or period; and it may often be but a portion of a passage which as a whole presents all the distinguishing characteristics of the part; but the fact of the recurrence should settle the matter—what recurs is the subject; what goes with the subject and is related to it as the whole is related to a part constitutes the "subject paragraph," or the "developed subject," and this may often include what would be called technically "the passage."

An episode might be defined as a portion or passage of equal importance musically with a subject and differing from it only in location. It is not found in any definite situation recognized by the outline of the form in which it is used, or else, if so found, it does not recur, or it recurs irregularly. If any difficulty should arise as to the distinction between episode and passage I should rest the matter upon the relative musical importance of the two—the episode having more value independently of the rest of the work than would the passage.

My subject is far from exhausted. Many more terms are used vaguely, inaccurately or erroneously by writers and teachers. If the Music Teachers' National Association were prepared to speak with authority either to or for the profession in this country, it would be well worth while to ask it to pronounce upon such matters. But, failing of authority, let us discuss the matter and see if the common sense of musicians does not bring about desirable improvements. The expressions akin to "common time" are probably too firmly entrenched to be dislodged, although there is a noticeable and rapid extension of the word "meter" by good writers and critics. The putting of the word "phrase" into proper relations is, however, a task by no means hopeless of accomplishment, although doubtless difficult enough.

VON LENZ ALIVE AGAIN.

BY A. JONES JEROLOMAN.

In every department of knowledge, and particularly in art, there are a few writers who are the despair of the serious by reason of the high-flown nonsense they write, and that quality which Mr. Philip Hale describes in the celebrated writer, Mr. W. Foster Apthorpe, as "an Olympian disregard of facts." One such writer has lately died, the German woman writing under the pseudonym, "Elise Polko." In some libraries and in certain circles where Deppe is most revered, our own famous American writer, Miss Amy Fay, has also been mentioned with distinction in this connection. Liszt falls into the category in his rhapsody upon Chopin, and the enthusiastic McAthur in her account of lessons with Rubinstein. So, also, does the clever Irish woman, Bettina Walker—in short, so well have the newspapers cultivated a taste for what they scientifically dominate "flub-dub" that the appetite is one of the most pronounced literary symptoms of the times. And now here comes to life again a very celebrated representative of this class, in the little book by the Russian Von Lenz upon "Piano Virtuosi"—meaning thereby Liszt, Chopin, Henselt and Tausig. The book was published about thirty-five years ago and for several years has been forgotten, but here we have it, with all its imperfections on its head, in an English dress from the press of Schirmer.

Von Lenz has every reason to rest quietly in his grave with the serene consciousness of having made sincere writers of musical history as much trouble as any misleader in the whole list. What man might do he did. May he rest in peace. On the whole, I think his worst job was his "Beethoven and His Three Styles," in which he represented Beethoven as a gifted young man, at first under the influence of Mozart and too weak to do his own ideas justice. In this state he wrote everything as far as the sonata Pathetique. (Mozart and the pathetique is a good combination.) Then, having acquired a certain justice of expression, he wrote some real masterpieces, up to and including the 3d, 4th, and 5th symphonies, and the piano sonatas,

including the opus 53 and 57. In these Von Lenz admits "the beauties outweighed the defects"—a verdict which ought to be gratifying to Beethoven, if true. Beyond this period Beethoven became deaf and, being unable to hear his works, was unable to criticise them according to their sound. Hence these works to the end of his life are full of noble fragments, and of ideas incompletely worked out, and of misconceptions and morbid effects.

This is a charmingly plausible theory and it only lacks a few facts to go upon to enable it to stand firm in the corridors of the history of art. Unfortunately for Von Lenz, the theory has been overturned by advancing musical enlightenment. It is, of course, absurd to speak of a composer like Beethoven, already fifty years old, accustomed to composition and familiar with the orchestra from boyhood, as being unable to correct the sound of his works by reason of deafness. Beethoven could hear well enough inside, as long as he lived. There is no trouble with his later works except that being the work of an old and very great tone-master, they are beyond the ken of amateurs and of some professionals. Old readers of Dwight's "Journal of Music" will remember how the late Alexander W. Thayer used to labor with Von Lenz, a generation ago. However, this is not our present business.

Von Lenz seems to have been a well meaning Russian amateur of means and unlimited enthusiasm. He came to Paris in 1828 to pursue his university studies in French channels and to take piano lessons of the smooth and plausible pianist, Kalkbrenner—the same who advised Chopin to place himself under his instruction for three years, in the hope of becoming at the end of that time "something." Chopin, who had already been hailed in Vienna as one of the first virtuosi of the world and had illustrated the novelty of his talent by his beautiful and epoch-marking studies, concertos and ballades. All Paris was full of the fame of Kalkbrenner. He was the fashion. And so Von Lenz was on his way to become his pupil when he happened to notice a theater bill announcing a concert at the Conseratoire by Mr. Liszt, who proposed (an unheard of thing in those days) to play Beethoven's fifth piano concerto.

From the concert notice, says Von Lenz, I concluded that any one who could publicly play a Beethoven piano-concerto must be a remarkable person, and of quite a different growth

from Kalkbrenner, the composer of the *Fantasia Effusio Musica.* That this Effusio was a trumpery piece, so much I already understood, young and happy though I was.

It was in this manner—on the fateful Paris boulevards—that I first saw the name of Lizst, which was to fill the world—on the boulevards where one fancies one is contributing one's part to the daily history of Europe when one takes a walk!

That concert notice was designed to have a lasting influence on my life. I can still see, after the lapse of so many years, the color of the fateful paper; gigantic black letters on a bright yellow ground *(la couleur distinguee* of those days in Paris.) I drove straight to Schlesinger, whose place was at that time the musical exchange of Paris, in the Rue Richelieu. "Where does Mr. Liszt live?" I demanded, and pronounced it Litz, for the Parisians never got any further with Liszt than Litz. That good German, Rudolph Kreutzer, who chanced at one time to be their best violin virtuoso, they called Kretch, wherefore the man to whom Beethoven dedicated his great violin sonata, Op. 47, had his cards engraved thus: "Rudolph Kreutzer, pronouncez Bertrand." The Parisians understood that; Parisians are, after all, very "so," as Falstaff says.

Liszt's address was Rue Montholon, far away, where Paris imagines that she can become a mountain! What has not Paris imagined—and what have we ever refused to believe of her? Mountain and valley, Heaven and Hell—all these has she imagined herself to be!

They gave me Liszt's address at Schlesinger's without any hesitation, but when I asked Liszt's price, and made known my wish to study with Liszt, they all laughed at me, and the clerks behind the desk giggled with them, and they all said at once: "He has never given a lesson; he is no piano-teacher." I felt that I must have said something very stupid! But the reply, "no piano-teacher," pleased me, nevertheless, and I made my way at once to Rue Montholon.

Liszt was at home. That was a very unusual thing, his mother told me—an excellent woman with a German heart, who pleased me extremely—her Franz was almost always at church, she said, and—above all things—busied himself no more with music! Those were the days when Liszt wished to become a Saint Simonist; when Pere Enfantain infested Paris; when Lamennais wrote the *Paroles d'un Croyant,* and the *Peau de*

Chagrin of Balzac followed close upon his Scenes de la vie prives.

In Liszt I found a pale, haggard young man, with unspeakably attractive features. He was reclining on a broad sofa, apparently lost in deep reflection, and smoking a long Turkish pipe. Three pianos stood near. He did not make the slightest motion when I entered—did not even seem to notice me. When I explained to him in French—at that time no one presumed to address him in any other language—that my family had sent me to Kalkbrenner, but that I came to him because he dared to play a Beethoven Concerto in public—he seemed to smile; it was, however, like the glitter of a dagger in the sunlight. "Play me something," said he, with indescribable sarcasm, which, nevertheless, did not hurt my feelings any more, for instance, than one feels insulted when it thunders. "I will play the Kalkbrenner Sonata for the left hand," said I, feeling that I had chosen well. "That I will not hear; I do not know it, and I do not care to know it!" he answered, with yet stronger sarcasm and scarcely concealed scorn. I felt that I was playing a pitiable role—perhaps I was expiating the sins of some one else, of some Parisian. However, I said to myself, as I looked at this young Parisian—for in appearance he was thoroughly Parisian—that he must surely be a genius; and thus, without further skirmishing, I did not care to be driven from the field by any Parisian. With modest, but firm step, I approached the nearest piano. "Not that one," cried Liszt, without in the least changing his half-recumbent position on the sofa; "there, at the other one!" I walked to the second piano.

At that time I was absorbed in the Invitation to the Dance; I had married it out of pure love, two years before, and we were still in our honeymoon. I came from Riga, where the unexampled success of "Der Freischutz" had prepared the way for Weber's piano compositions, while in Paris "Der Freischutz" was called "Robin (!) des Bois," and was embellished by Berlioz with recitative! I had studied with good masters. When I tried to strike the three first A flats I found it quite impossible to make the instrument give forth a sound—what was the matter? I struck hard; the A flat sounded, but quite piano. I appeared very foolish, felt sure of that; but without losing courage I went bravely on to the entrance of the first chord—then Liszt got up, came over to me, pulled my right hand off the

keyboard and asked: "What is that? That begins well!" "I should think it did," I answered with the pride of a parish clerk for his pastor; "that is by Weber!" "Has he written for the piano, too?" he asked, astounded. "Here we only know his 'Robin des Bois!'" "Certainly, he has written for the piano, and more beautifully than any one else," was my equally surprised answer. "I carry in my trunk," I continued, "two Polonaises, two Rondos, four Variation-Numbers, four Sonatas; one of the Sonatas, which I studied with Vehrstaedt in Geneva, contains the whole of Switzerland, and is inexpressibly beautiful—in it all lovely women smile at once—it is in A flat major—you can't imagine how beautiful it is; no one has written anything to compare with it for the piano, believe me." I spoke from my heart, and so convincingly that Liszt was strongly impressed.

Presently he said in his most winning tone; "Please bring me everything you have in your trunk, and, for the first time in my life, I will give lessons—to you—because you have introduced me to Weber's piano-music, and because you did not allow yourself to be discouraged by the hard action of this piano. I ordered it myself; one scale played on such a piano is equal to ten on any other; it is a completely impossible piano. It was a *mauvaise plaisanterie* on my part—but why did you speak of Kalkbrenner and his Sonata for the left hand? But now, play me your piece ('votre chose') that begins so curiously. That piano you first tried is one of the finest instruments in Paris." Then I played, most enthusiastically, the Invitation, but only the Cantilena, marked wiegend (swaying, rocking), in two parts. Liszt was charmed with the composition. "You must bring me that," said he, "we will interpret it to each other!" Thus the last letter of the alphabet came to the first.

In our first lesson, Liszt could scarccely tear himself away from the piece. He played through the different parts again and again; tried various reinforcements; played the second part of the minor movements in octaves, and was inexhaustible in his praise of Weber. And what, indeed, did one find at that time in the piano-repertory? The bland master-joiner Hummel; Herz; Kalkbrenner, and Moscheles; nothing plastic, dramatic or speaking, for the piano; Beethoven was not yet understood; of his thirty-two Sonatas, three were played (!)—the A flat major Sonata with the variations (Op. 26), the C

sharp minor quasi Fantasia, and the Sonata in F minor, which a publisher's fancy—not Beethoven—christened *appassionata.* The five last ones passed for the monstrous abortions of a German idealist, who did not know how to write for piano. People understood only Hummel and Company; Mozart was too old fashioned, and did not write such passages as Herz, Kalkbrenner, Moscheles,—to say nothing of the lesser lights. In the midst of this "Flowery Kingdom" dwelt Liszt, and one must take this into account, in order to grasp the greatness of the man who discovered Weber and his own genius at the piano, when he was but twenty years old! Thus far Von Lenz.

From this followed a remarkable intimacy with Liszt of which many glimpses are given, not only in this article, but still more in the account of his acquaintance with Chopin. In 1828 Chopin had not arrived in Paris. Von Lenz returned to Paris in 1842, determined at this time to make the acquaintance of this great master. As an easy way to resume where he left off, he went again to Liszt, who was still in Paris, and resumed the study of Weber. Many suggestions of Liszt personally occur in the notes. The following, for example:

One morning Liszt said: "It is fine weather; let us go for a walk—but what have you there for a great-coat?"

"A sort of tigerskin of brown velvet; I got it in Hamburg; it fits snug and suits me."

"That will make you conspicuous in Paris! I am the only man in Paris who can afford to give you his arm while you wear that Hanseatic pelt; come on. We will get some maccaroni at Broschi's, opposite the Grand Opera; Rossini goes there—we will sit at his table."

As we walked along the boulevards and I noticed how curiously the people looked after us, I understood Liszt's remark—that he alone might dare to show himself with any one wearing such a garment. Chopin would never have done it; it might have displeased the Sand! So strange, so affected, so small was and ever will be the great city of Paris!

Space forbids our giving an account of many musical afternoons given in the book, such as one for instance in which Liszt brought the pianist, Ferdinand Hiller, and Ernst, the violinist. They all played the overture to "Der Freischutz."

By this time Von Lenz had heard that the venerable pianist, Cramer, was living in Paris. Cramer had been rich in London.

but lost his money in unfortunate speculations, and in his old age founded a piano school in Paris. It was rather difficult to make his acquaintance, so Von Lenz went about it in a peculiarly diplomatic manner. He ransacked Paris in order to get up a completely English dinner, as to the dishes and wines and the order of things. He also procured a complete edition of Cramer's works, a great pile of books, and carefully removed from the piano all the music of Liszt, Chopin and Beethoven, which had formerly occupied it. Cramer was very much touched by the attention, and later on played for Von Lenz. He says:

At my request, Cramer played the first three Etudes. It was dry, wooden, harsh; with no cantilena in the third one, in D major, but rounded and masterly. The impression I received was painful, extremely painful. Was that Cramer? Had the great man lived so long, only to remain so far behind the times? I did my best to prevent the appearance of any sign of my disillusion; I had, however, entirely lost my bearings and did not know what to say! I asked him if he did not think an absolutes Ligato indicated in this third Etude? He had cut short off the notes in the upper part, and had paid no attention whatever to binding the notes in the bass. I could not believe my eyes and ears! "We were not so particular," answered Cramer; "we did not consider that of great importance, these are only studies; I have not your modern accents and intentions. Clementi played his Gradus ad Parnassum just so—it was good enough for us, and no one has ever sung more beautifully on the piano than Field, who was a pupil of Clementi. My pattern was Mozart, no one has ever composed better than he! Now I am forgottten; I'm a poor teacher of the rudiments in a suburb of Paris, where they study the Bertini Etudes, I must even teach Bertini myself! You can hear it any time you will—eight pianos going at once!"

Cramer had a thick-set figure, a full, ruddy countenance, and dark brown eyes; he had the appearance of an Englishman, and English manners. Considering his old age, he was extremely vigorous. "I am a good walker," said he, "I walked all the way from Batinnolles to Paris." He stayed until late in the evening, selecting one and another of his oldest compositions, and playing parts of them. "I don't remember that! I don't know this any more," were his words. I listened with the greatest reverence, but I could not be reconciled to his

treatment of the piano. It was repulsive. On taking leave, he said: "Receive the blessing of an old man; I owe you an evening such as I had never hoped to enjoy again. I wish sincerely that it may bring you happiness. And so you say, I am not quite forgotten?"

Later on, provided with a card from Liszt, Von Lenz started out to find Chopin, going to his residence. The servant said that M. Chopin was not in Paris. I did not allow myself to be put out, and repeated: "Deliver this card, I will attend to the rest." Chopin soon came out to me, the card in his hand; a young man of middle height, slim, haggard, with a sad though very expressive countenance, and elegant Parisian bearing—stood before me. I have seldom, if ever, met with an apparition so entirely engaging. He did not press me to sit down; I stood before him as before a monarch.

"What do you wish? Are you a pupil of Liszt, an artist?"

"A friend of Liszt. I wish to have the pleasure of studying with you your Mazurkas, which I regard as a literature; I have already studied several of them with Liszt"—I felt that I had been incautious, but it was too late.

"So?" said Chopin, deliberately, but in his most amiable tone; "Why, then, do you need me? Play to me, please, those you have played with Liszt; I have still a few minutes"—he drew an elegant little watch from his pocket; "I was going out—I had forbidden the door to any one, pardon me!"

I found myself in the same painful position which I had experienced thirteen years before, with Liszt; another examination? After Liszt, though, I felt I need fear no one, and I had come from St. Petersburg—I went without further ado to the piano, and opened it as though I were quite at home. It was a Pleyel; I had been told that Chopin never used any other instrument. The Pleyel has an easier action than that of any other Parisian manufacture. I struck a chord before seating myself, in order to get the depth of touch,—le gue, I called it. This, and the mot, seemed to please Chopin; he smiled, leaned wearily against the piano, and his keen eyes looked me directly in the face. I ventured only one glance towards him, and then boldly struck up the B flat major Mazurka, the typical one, to which Liszt had noted the variants for me. I got through well; the volante through the two octaves went bet-

ter than ever before, the instrument ran even easier than my Erard.

Chopin whispered engagingly; "That trait is not your own, is it? He showed you that! He must have his hand in everything; well!, he may dare—he plays to thousands, I seldom to one! Very well, I will give you lessons, but only twice a week, that is the most I ever give; it will be difficult for me to find three-quarters of an hour." He looked again at the watch. "What are you reading? With what do you occupy yourself in general?"

That was a question I was well prepared to answer: "I prefer George Sand, and Jean Jacques, to all other writers," said I, too quickly.

He laughed; he was beautiful at that moment. "Liszt told you to say that—I see you are initiated—so much the better. Only be punctual, everything goes by clock-work with me, my house is like a dove-cote (pigeonnier). I see already that we shall be congenial; a recommendation from Liszt means something; you are the first pupil he has recommended to me—we are friends, we shall be comrades."

I always went to him long before my hour, and waited. One lady after another came out, each more beautiful than the others; once it was Mlle. Laure Duperre, the Admiral's daughter; Chopin always accompanied her to the stairs—she was a most lovely woman, tall and straight, like a palm-tree. To her Chopin dedicated two of his most important Nocturnes (C minor and F sharp minor, Op. 48); she was, at that time, his favorite pupil. In the ante-room I often encountered little Filtsch, who, unfortunately, died young. He was then but thirteen years old—a Hungarian genius. He under tood, he played Chopin! At a soiree at the house of the Duchesse d'Agoult, Liszt said, of Filtsch, in my presence; "When the little one goes on the road, I shall shut up shop." I was jealous of Filtsch, Chopin had eyes only for him. He gave him the Scherzo in B flat minor (Op. 31); he had forbidden me to touch the piece, saying that it was too difficult—he was right, too—but he permitted me to stay when they played it, so I have often heard this charming work in its highest perfection. Filtsch also played the E minor Concerto; Chopin accompanied at a second piano, and insisted that the little fellow played it better than himself; I did not believe it! But such was he;

he had little physical strength, but no one could approach him in grace and elegance, and if he embellished, it was always the apotheosis of good taste. Only in his earlier years had Chopin given concerts, and won a place in Paris beside Liszt. That is saying much! Now he played only once a year, semi-publicly, to a select circle of his pupils and adherents, among the flower of the highest society, who took the tickets in advance, and divided them among themselves, as he told me. "Do you practice on the day of the concert?" I asked him. "It is a terrible time for me; I do not like publicity, but it is a duty I owe my position. For two weeks I shut myself up, and play Bach. That is my preparation; I do not practice my own compositions."

Chopin was the Phœnix of intimacy with the piano. In his Nocturnes and Mazurkas he is unrivalled, downright fabulous. His Mazurkas were Heinrich Heine's songs on the piano! When I told him so, he played abstractedly with the chain of his little watch, which he always kept on the piano during lessons so as not to overstep the three-quarter hour, which passed so quickly! "Yes, you understand me," said he. "I listen with pleasure, when you play something of mine for the first time, for then you give me ideas; if you prepare yourself, it is not at all the same—it is then mediocre."

"Liszt said the same thing to me," escaped me. "Then I do not wonder that you agree with me," was his piquant and piqued rejoinder. With Liszt, as with Chopin, one had to be extremely cautious, for, in point of sensibility, they were ultra French.

Of Tausig he has many interesting things to say. His acquaintance began in Berlin in 1868. When he reached the city he fell ill before he had time to call, but sent a note expressing his regret, whereupon the unexpected happened.

In but a few hours says Von Lenz, a young man, somewhat under middle height and delightfully unaffected—stood before me. "I am Tausig; as you were unable to come to me, I came to you—I will come twice every day, if I can. You are of Liszt's household, so am I, we are comrades, and I am at your command while you are in Berlin." Chopin did not receive me in this manner; this was Berlin, not Paris! That was German cordiality, no conventional iciness about that—

and yet Tausig occupied the same position in Berlin as did Chopin in Paris.

He described Tausig as a well cultivated young man much given to philosophy and literature. He also quotes some of his sayings. He mentions, for instance, that on one occasion a book was open on the piano at the first movement of the so-called Moonlight Sonata.

"Did you know that that should be played only in a room draped in black?"

"No, I did not know that, at all!" answered Von Lenz.

"Holz wrote me about it, he knows it; Beethoven confided to him that he improvised the Adagio while sitting beside the corpse of a friend in a room hung with black."

Of Henselt he also gives many interesting particulars.

THE ACTUAL EFFECT OF MUSIC UPON THE IMAGINATION.

BY EGBERT SWAYNE.

For several thousands of years the more enlightened of the human race have taken delight in music and have found a peculiar gratification in this manner of playing with sounds—combining them into masses, aranging them into successions, varying the rate of movement, the frequency of accent, and the degree of intensity (for these are the fundamental materials of which our art music is composed). Not alone are delights taken in the agreeable successions and combinations and in the pleasant rhythms and lively motions, but disagreeable combinations, sometimes positively dissonant, are employed; and in these some hearers seem to take a mysterious pleasure, more satisfying than that derivable from merely agreeable combinations. Why is this?

Moreover it has been pointed out by historical scholars that what we call the æsthetical conception of music, the idea that it is capable of influencing mental states and of suggesting something or telling a story, appears quite clearly defined at a time when music itself had not reached tonal properties in modern opinion justifying any such high-flown notions concerning their possible action upon the human organism. Moreover, these pessimistic historians go further and point out that even within the past two centuries there has been a curious progression in musical complication, always in the search of more potent instrumentalities for touching the imagination and awakening pleasure or æsthetic satisfaction. Each of these phases of musical development, in its turn, has been hailed as a new revelation and as now for the first time to a degree justifying the fine things which the old writers have said about music and its influence. Nevertheless, our pessimists go on, each of these great phases of musical art in its turn has fallen into desuetude, and has given place to some other phase, which in most cases has been a more complicated one. And the new

writers have almost always gone on to point a finger of scorn at the older forms as no longer capable of expression.

Against this view of musical progress and the implied conclusion that everything written concerning the power of music over the imagination has been itself imaginary, fanciful and without real foundation, the serious student reminds us that it is not impossible that musicians of the older civilizations may have been able to touch the imaginations of their contemporaries by combinations which at present are no longer effective, having been surpassed and superseded by the still more potent instrumentalities of modern art. They add, further, that in our modern art of music we retain all the old forms and continue to write in them whenever we desire to awaken the peculiar phase of aesthetic gratification which those forms were capable of giving. In this spirit modern composers recreate in the obsolete dance forms, such as the gavotte, allemande, courante, gigue, and the like; they write fugues, songs without words, fantasias, and go into extreme polyphony, if the mood and the occasion seem to require it.

There is, however, one point where the modern composer comes to grief, in his quest for the fully expressive, namely, when his ambition carries him beyond the comprehension of the average musician and critic of his day. In this case he is haled to the bar of justice and, unless posterity is able to re-establish his position, he is relentlessly thrown out of the inner corners of the pantheon. His assailants go further than merely to deny his validity as a player upon that far more complicated instrument than a pipe, our human nature, and even deny that music is capable of any real expression, any more than a word. A word, they tell us, is merely a convention; an agreed-upon sign of an idea. Without preliminary agreement, words have no meaning. *Per se* a word is nothing; it is not self-explainable. If all existing men were to be blotted off the face of the earth and a new born individual from some other planet, or a newly created individual were to be put here with all our present stores of books and written learning open before him, of what good would it be to him? He might as well find himself upon a desert island in the vast ocean, for anything he could learn from these written mementos of human wisdom and experience. Music, they say, stands in this position. Properly speaking, it has no conventions beyond those

of form. Our teachers and composers have agreed upon certain favorite tracks, harmonic (in the key), melodic (the melo-harmony) and rhythmic (measure and form). Over these tracks they travel in a variety of courses more or less devious, but the starting point and the goal are both foreseen from the beginning, and only the incidents of the march remain subject to originality.

As for what we call representative music, telling a story or painting a scene, the possibility of such a thing they deny; if possible at all, in their opinion it could only come after a certain set of symbols had been agreed upon. Something of this sort has already been accomplished. What we call "pastoral," "hunting," "nocturnes," elfin play," and a variety of other fanciful combinations of musical mood, are sufficiently well established for a composer to depend upon producing a preconceived effect by means of them. But as for the great bulk of what we call "tone-poetry," the symphonic poems, sonatas, fanciful descriptions, stories in tones, the average listener is in the dark concerning their actual subject-matter, as an observer viewing the picture of one or two nude figures in the midst of shrubbery. If the painter chooses to give a title to his work, such as "The Garden of Eden," immediately our fancy weaves around the painting a story; but without the story the meaning of such a representation may be almost anything, or it may be nothing more than a "study in the nude." This, they say, is the typical difficulty of musical expression. And this underlying insecurity makes most of what has been written concerning musical aesthetics of very little value.

Meanwhile it has occurred to one scientist to enter upon a systematic inquiry as to whether music has any power to awaken the imagination, and what kind of pictures it calls up. The Italian scientist, Professor G. C. Ferrari, of the physiological laboratory, has placed in the Italian Musical Review (Vol. VI, No. 1), the results of some elementary experiments in this direction. In preparing for his experiments he considered it necessary to avoid all individuals who were abnormally sensitive to music, and take only those of seeming average susceptibility, and these in considerable numbers, and of widely different ages. After they had heard a piece of music, each member of the class was asked to write upon a piece of paper his impression. The selected piece was always unannounced,

in order that no aid in forming a definite idea might be derived from previous knowledge of the composition; and care was taken to have each piece performed by an artist of exceptional ability.

The class selected consisted of a score of persons, from seventeen to fifty years of age, half men, half women; of the entire class only two had any very ardent inclination to music, one or two others were practical musicians in a limited way, and only two or three more had any very active inclination to it. The others were indifferent to the art.

The first piece chosen was the Berceuse of Grieg, opus 38, No. 1, played by the director of the local conservatory, an artist of fine taste. The piece was played through twice in succession, an interval of about a minute elapsing between the repetitions. In some cases the hearers noted their impressions immediately upon the first performance, and varied after hearing the piece a second time. For the translations of the explanations offered, I am indebted to the distinguished Italian Consul in Chicago, Count Rozwadowski.

1. The sweet and sentimental emotions of a quiet sunset, by which sad remembrances are recalled.

2. It describes a gay spring sunrise, followed by an unexpected storm.

3. A scene of country life. Day is dying; groups of women and peasants are going home and singing a sad song on the way.

4. A Lullaby. (A lady's opinion.)

5. The author is invaded by a feeling of immense sorrow and sadness, which he tries hard to overrule, but in vain. These vain efforts are manifestly expressed in the second part of the piece, and the melancholy returns and at the end is completely sovereign.

6. A trip in a boat; storm; danger.

7. Peasants during a morning. Somebody is dead; deep sorrow of the lover. Perhaps the loss would prove not so very bitter? Altogether a humble and plain sadness. Titles: Nice's death; or The death of Nice's lamb.

8. Night, sleep. Agitated dream; quiet.

9. A nocturne. Moonlight on a charming lake. Amid the silence remembrances of old loves are recalled to the mind of

a solitary thinker. The invading sadness sinks and disappears in the brightness of the moon.

10. A lover's feeling, which at first is imploring; afterwards it changes and becomes angry and he curses.

11. Sadness of the sunset. The music, changing temporarily to a livelier strain, seems to express the brighter shining of the last rays. The sun is gone. The music returns again to the first idea of quiet sadness, sinking into repose.

12. Lullaby. 1st Part. The mother's foot gently rocks the cradle of her child. 2d Part. The feelings of the mother while musing over the future of her child. An uneasiness is left which sometimes grows calmer, but occasionally returns.

13. The author remembers the good times of his former life, and with regret as he compares them with the sad times of his present condition.

14. At the first hearing it recalled the soonnet of D'Annunzio, "Vogli: un amore doloroso e lento, etc."; but, after hearing the piece for the second time, I thought that the author meant to express the feeling of the infinite which inspired Leopardi in the poem beginning: "Sempre caro mi fu quell'ermo colle, etc."

15. The star Lucifer is slowly rising. Other stars of the dawn are following, when suddenly the red of the ardent sun appears; then it is covered by slight clouds; later the sun shines again, but only to be again obscured.

16. A nocturne. The quiet of night is interrupted by a short storm, after which the quiet of the night again prevails.

After an interval of about half an hour the second piece was twice played, an interval of about a minute elapsing between the repititions. It was Schumann's *Warum?* from the Phantasiestuecke, opus 12. The impressions were as follows (again employing the accurate assistance of Count Rozwadowski):

1. A succession of calm and agitated thoughts. At first remembrances of serene moments of joy; then passion and anguish, and perhaps unsatisfied longings; then again a serene calm in which the soul finds rest. Title, "The Joys and Anxieties of Life."

2. Uncertainty and contrast of feelings.

3. Prayer; grief.

3. (bis.) Melancholy thoughts.

4. A nocturne.

5. A Dream of a Spring Night. The author intends to represent the sad and merry moments of a fast-flying youth which also has its moments of heavy pain.

6. Nocturne. Painful thoughts.

7. A Violent Passion of Love. A sentimental dialogue. At the last notes the lovers are hand in hand. Title: "The Soul's Yoke."

8. Reverie. Sweet thoughts; a sad thought.

9. Reverie. At the beginning, the clamor of impassioned feeling, which afterwards becomes calm. The thought loses itself in the contemplation of nature, but the sweetness of remembrance remains as a long and repeated note, acting as an accompaniment to the diffused aesthetical sentiment and its fundamental tone.

10. Expressions of painful sentiments.

11. An appeal to a beloved person. Now sweet words, now words full of bitterness, now tender, now heated.

11. (b) A state of contemplation, sad coloring predominating. Sensation of the infinite.

12. Conflicts within the soul. This is the beginning. In the middle part the sensation of quiet; again the conflict is renewed. This happens twice. The end is a great quiet.

12. (b) A painful passion.

13. The author recalls a time when a strong affection made him happy. Now his star has waned and he expresses his melancholy and sadness.

(b). No doubt it means a scene of jealousy. At first she begins very sweetly and submissive, almost excusing herself. Suddenly he interrupts her and makes a persuasive talk; she prays again and smiles at him. He becomes serious, nervous and speaks loud; she prays again and very likely the discussion ends with a kiss—for we hear nothing more.

14. Various sensations are passing through the anxious soul, beginning with a vague foreboding of pain, coming then to a stage of indignation, closing with a mournful resignation which fills the soul.

15. We behold a duel. Swords are the weapons. At first the preparations, then the onset. Almost at the first round, one of the combatants is mortally wounded, and in the moment that he is shaking hands with his opponent, in reconciliation, he dies with a smile upon his lips.

Professor Ferrari analyzes the answers as follows: "It will be noticed that eight persons out of the nineteen have attributed the music to a general sentiment; piety, grief, melancholy. Six others have attributed the sentiment to something, but without discovering the person. Only five had true images, but still somewhat faint; less so are number 13 bis. and No. 15. (The latter was the impression of a youth of seventeen who had been studying fencing.) Some of the explanations are more symbolic than true images. (Nos. 7, 9 and 11.) Ten of the observers have credited the music with containing a contrast, somewhat sentimental. Eight found the characteristic accents of grief, or at least of sadness. Only one found the traces of a rush of passion.

The form of the responses contains also elements of interest. The most characteristic points are these: Two pieces of melodious *Andante* very like each other, were played twice by the same artist and to the same hearers in a single hour, and it is curious to observe how different sentiments were awakened in the hearers. The "Cradle Song" of Grieg awakened in from ten to sixteen persons the picture of a scene in nature, and in eight persons this scene was animated, and not very differently. The *"Warum"?* of Schumann awakened definite images in only two persons out of nineteen (one of the original twenty having failed to make replies), and three others reported a sort of symbolic pictures.

In both pieces there was a passage "Andante mosso" which in the Berceuse is very short and episodical; this was explained by three persons as the musical representation of an unforeseen interruption; the others attributed to it a slight modification of the disposition of the composer. In the Schumann piece, however, the *andante mosso* is more extended and insistent; it forces itself upon the attention. This provoked, in ten out of the nineteen persons, the image of a state of contrast, moral or sentimental; in the other eight the sense of grief subsiding into piety—the explanation resting upon the logical need of a reason for an apparent modification of the condition of the composer's consciousness at these points. So far Professor Ferrari.

For my own part I do not find this experiment at all conclusive, but it is at least interesting. And it would be in point to conduct similar observations over a more extended territory, both of musical representation and of temperament in observers.

"HIAWATHA'S WEDDING-FEAST."

BY E. M. BOWMAN.

English journals of music have been drawing attention during the past season to the quite exceptional gifts of the young composer S. Coleridge-Taylor. The originality and strength of his music, the absence of commonplaces and cheap effects and the beauty of theme and workmanship in his best works have been pointed out and dilated on until quite an interest has been awakened, even on this side of the ocean.

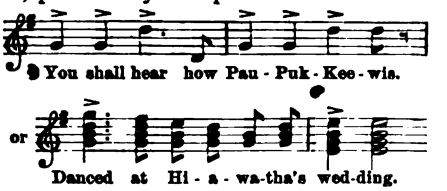
The chief critic of a leading London journal of music speaks in the following enthusiastic terms, concerning Mr. Taylor's setting of Hiawatha's Wedding Feast, one of the cantos in our own Longfellow's most popular poem: "We may make bold to say that since that evening in St. James Hall, fifteen years ago, when the Bohemian master's wonderful *Stabat Mater* came to us like a new and beautiful revelation, no work has so impressed us with the feeling of being in the presence of a fresh individuality, a new power in music, as has this cantata of Mr. Taylor's. We do not mean to suggest that Hiawatha's Wedding-Feast is a work of the caliber of Dvorak's *Opus Summum*,—it is only a modest effort by the side of that masterpiece,—but, bearing in mind the fact that our composer was only twenty-two when he wrote this cantata, we are forced to the conclusion that everything, almost, will be possible to the musician who, at this early age, could produce a work so fresh, so strong, so beautiful. It is a distinct creation, and as such we hail it with the rarest delight and the warmest welcome."

Hiawatha's Wedding-Feast may almost be said to have been constructed on a few simple themes which are rhythmically the direct musical expression of the words. But such is the art of

the young composer that in spite of the almost unlimited repetition of such phrases as

no feeling of monotony is aroused, or our enjoyment of the music discounted. These and other phrases are so spontaneous and they are subjected to so many clever metamorphoses that the ear does not grow tired of them. The whole work is, in fact, not only full of interest throughout, but cumulative in this respect as well as in power and beauty, till, from the charmingly naive phrase commencing

and leading by way of the following tenderly expressive passage for voices, practically *a capella*



into Hiawatha's really lovely tenor solo—the only solo number in the work—we have a display of virility and tenderness combined, of which any composer might be righteously proud.

A musician by divine endowment, a young master, rejoicing in his youth and strength, speaks to us here in a beautiful language; moreover that, while delighting musicians and connoisseurs can also be understood by the ordinary music lover,

so direct is it in utterance, so forceful in expression, so deep and true in feeling. Few composers would have ventured on a musical setting of a long selection from Longfellow's poem, for it cannot be said that the lengthy passages descriptive of Indian customs and costumes are exactly the kind of verse that, as Wagner says, "Yearns for musical expression."

But the poem seems to have appealed to Mr. Taylor's imagination, and he has set it in the only way it seems to have been possible without a monotony which would have been fatal. The two things which will most deeply impress the attentive listener are the rhythm and the melody. The rhythm is interesting; it seems to be new and yet is not so. It suggests the habitat and the poetized Indian temperament with entire success.

Observe the character and movement of the first theme quoted here and, if the reader will refer to the cantata itself, he will note this individuality still more strongly in the instrumental prelude and the accompaniment to the first chorus. As to the melodic characteristics, observe, in the third excerpt given here, that the music to "and the gracious Hiawatha" very nearly conforms to the ancient pentatonic scale, the most melodic phrase we possess.

One of the most cleverly apt themes is set to the lines relating to the boasting of the story-teller, Iagoo. Nothing could more graphically delineate the ceaseless round of boastful repetition of the stories which Iagoo tells about his skill and prowess than:

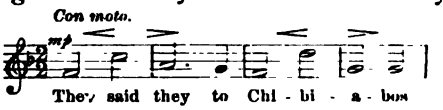
None could run so fast as he could,
None could dive so deep as he could.

Hiawatha's love-song to Minnehaha "On away, awake beloved" is the one solo in the cantata, but in it tenors with a warm musical temperament and a climacteric B flat will find a selection which will delight them to sing, and that capture any kind of a musical audience. It is complete in itself and a suitable selection for concert use. Mr. Williams scored a triumph in it. No more beautiful or haunting strain is to be found in

the entire work than the last which is set to the poet's simple, but masterly description of the departure of the wedding guests,

Leaving Hiawatha happy with
the night and Minnehaha.

The cantata received its first performance in England last fall, and scored a popular success. The first performance in America was given under my direction in March by the Temple



Choir at the Baptist Temple, Brooklyn, with Evan Williams as the soloist and the Temple Orchestra for the accompaniments.

The performance gave so much pleasure that we repeated it with the same forces May 18th, and benefited a worthy charity to the extent of $1,500 net.

The music critics of the leading journals spoke in high praise of the work, and by inference endorsed my opinion that it will become popular with singing clubs and music lovers generally.

My choir enjoyed rehearsing and singing it, and both audiences listened to it with close attention. Some of those who heard it both times assured me of their increased enjoyment on the second occasion. The time of performance is about forty-five minutes.

Note.—The librarian of the Temple Choir will be glad to rent or sell the 160 copies in his care. Also the electros used here which are valuable for advertising purposes. Address W. B. Thompson, Baptist Temple, 3d Ave. & Schermerhorn Str., Brooklyn, New York City.

"SYMPHONIE GOTHIQUE."

BY T. CARL WHITMER.

I.—MODERATO.

It is emotionally analytic, almost to an excess. Its harmonies are not so much harmonic compacts as they are loosely paralleled, chromatically melodic phases of thought; violently juxtaposed embodiments which are seemingly unrelated; bold and intentional misadjustments of chordal members.

Although not apparent at first, a further examination will reveal a clear and strong rhythmic basis. (Examine the rhythm of the first eight or ten measures, *et seq.*) The first theme extends twenty measures. Measures 10 and 11 are interpolations; 19 and 20 are coda. Measure 21 (*et seq.*) and measure 31 (*et seq.*) are examples of "bodily transposition of matter." (See earlier symphonies.)

The main climax (about four pages from the beginning (see page 5, brace 3) is splendid. Notice that its rhythm is similar to that used in Symphony II, in the last movement. (See page 66 *et seq.*)

The coda—which is divided into two parts (page 7), is rather too divided within itself, and dissimilar with the main portion, to be noteworthily interesting as sincerely unified matter. His codas don't clinch his main thoughts well!

This movement is weighed down with thought and organ tone. It is a ponderous few pages. Its harmonically chromatic character is splendidly self-seeing, in-seeing, thro-seeing. It is essentially meditative. This is a welcome feature—not necessarily in and because of itself, but as illustrating the emotional scope of Widor. It is no advance in the use of material or in quality or use of idea; it is merely different. It is not a growth upwards, but a development of arm-room. It may be considered more mature than the preceding symphonies, but it is rather a deceptive maturity. Those who deem maturity and serenity as synonymous will rave over its age (in wine parlance).

SOUSA AND HIS MISSION.

When the Sousa band comes to Chicago MUSIC always means to find opportunity to get the composer-manager-conductor to talk, for he is a live man with ideas and brains. The last time he was here his band was heard with great pleasure, for it was in fine condition and played splendidly. The program as usual contained a few large and ambitious numbers, such as Wagner selections, and important works originally written for orchestra, together with plenty of easily granted recalls by the concert-giver himself. It occurred to the listener that there must be a motive in always putting on these large numbers so different from what used to be attempted by military bands. Accordingly, a representative of MUSIC waited on Mr. Sousa and put the question to him, point blanc:

"What is the idea you are working for? Are you working for the same thing as the best military bands of Europe, or are you making something a little better?

"I candidly believe," answered the genial bandmaster, "that there is not a better band in the world. There are many reasons for it. It plays under the very best auspices in the world, better than any other, because it is always before a public that pays a large sum of money, and it is together all the time. We have so much money at our back that we can get the very best players there are, and the reputation of the band draws the players to it. Besides, I have some ability as a drill master, and with all this combination there was never such an effect. Some of the bands in Europe play all the time. Now, take a symphony orchestra, they have a season of twenty weeks, and then scatter. Take Meyder's in Berlin. I think his program said "30th season." There is a nightly concert all the year around, played in the same hall, very cheap admission, and all that sort of thing—nothing that makes you do great work, that gets your nerve right up. We give one great big performance, sustain our reputation—or think how they are going to roast us. Everything must go as fine as possible. We play here two nights, and we go somewhere else—a new public and a new set of critics. It is bridal night with us all the time. It is

not as if we just simply married and lived right along all the time. It is a new phase each time. That deepens the enthusiasm of the organization and makes them anxious."

"You must have a number of very fine men."

"Yes, yes. Great personnel!" "Who is the concert master?" you ask. "We do not have a concert master in a band. Of course, there are men hired for superior solo work, but each man is responsible for his own part. In an orchestra you would have to have principal violin and principal second violin, principal viola and principal 'cello. We have that for two reasons: There may possibly be something at times which would just require that number of instruments to produce the effect. And we must have somebody well posted in regard to style, accentuation, dynamics, etc., who can play all the notes put before him and not trust it to the principal player. One man, of course, is first because he is paid, employed and posted for that purpose. Hence, he must be better than the man next him, or else the next man would be first. Of course, there is no such thing as leaving it all for one man—when there is a passage for sixteen clarinets sixteen clarinets must play it. There is no use in any one thinking 'Mr. Bendix can play that—I will just slip it over.' If he can't do it, we get somebody who can as soon as possible. In dynamics I have never heard any orchestra that could touch this."

"You did some wonderful work last night," said the scribe, "and some of the most beautiful work was in little things, as for instance that 'Hot Time in the Old Town.'"

"Right there is a case in point," said Mr. Sousa. "That is a common street melody. We play it with just as much care as if it were the best thing ever put on a program. It becomes respectable. I have washed its face, put a clean dress on it, put a frill around its neck, pretty stockings, you can see the turn of the ankle of the street girl. It is now an attractive thing, entirely different from the frowzly-headed thing of the gutter."

Of the pieces which you played last night, which is really the best written for the band?"

"It is the Sabbath music."

What does that mean? "The night before Easter. It is the Saturday after the crucifixion, the Saturday night."

"It was beautifully done. I thought it must be something of

that sort by the spirit of it. How about that 'Carnival Grand?' "

"Isn't that good?" responded Sousa. "Don't you like it?"

"I thought it was remarkably clever."

"I think so. It is a big orchestral suite, and written for the band. It has been adapted with great effect by another man and myself; that is, it came to me, and then I changed it about, as I do nearly everything. I find certain things I do not like and I just change them about. It is a suite of four numbers, and I think it is very good.

"In point of absolute technic in the playing last night," said the scribe, "it struck me that the trombone must be something wholly uncommon."

"And he is. There is no doubt about it. It is a wonderful lip—almost an abnormal condition. He is a bright young fellow, a rare musician, very accurate ear, absolute pitch, and everything of that kind. He composes, plays the piano. He has gone into the trombone—that is, into the possibilities of the instrument—more, I think, than any other man I have ever heard. His working out of those pedal tones was most unusual, and finding out in just what position to produce the best effects. His intonation is good, splendid, deserves a terrific amount of credit. He has shown that the mere art of playing notes, which anybody can do, does not constitute a player, but he has taken an instrument which has never had enough reputation to attract a dozen performers, and he clothes it with as much interest as if the man were playing on the fiddle."

"What does the critical world do to you for playing arrangements of Wagner music and the great orchestral overtures?" asked the scribe.

"Certain critics in some towns will rip me up the back because I happen to play a Wagner number, or something of that kind. Of course, I never say a word. I never enter into a controversy. I allow every man to have his own opinion. But, tell me, when are they going to hear Wagner in the byways? These great educators do not send out their orchestras or bands to play it. I get into places where the name of Wagner would be a myth if it was not for me. I have made "Tannhaeuser' as popular as 'The Stars and Stripes.' I played the 'Tannhaeuser Overture' in a little town of three thousand, and They enjoyed the 'Tannhaeuser.' If I had not got these people

stirred up by the pleasure of listening to and enjoying the 'Tannhaeuser,' they would have been too much down in the dumps to ask for a Sousa march. My two most popular pieces are the 'Tannhaeuser Overture' and the 'Stars and Stripes.' I destroy every night a lot of requests. I have requests from nearly every small town. At Fargo (we were then at Winnipeg) I got a telegram saying: 'In the name of a hundred citizens of Fargo, will you kindly put the 'Tannhaeuser' on your program?' Don't put it No. 1, because we want the house to be quiet.' I put it No. 6 on the program. Every one wanted to hear 'Tannhaeuser,' not because it was 'Tannhaeuser,' but because they loved it; it appealed to them; and I think I have done more missionary work for the better class of music than all the rest of them together. I think so. Wagner was a brass band man, anyway."

"Somebody was asking me about the Sousa marches the other day, the development of the theme, at the end coming back as a rule to the trio theme; the way in which I bring the different instruments forward, and was telling me of some German symphony conductor, giving concerts in this country, who in the 'Tannhaeuser Overture,' in the last part, always brought his trombone players up to their feet. Pauer at his Philharmonic concerts had his performers standing up, but it has been suggested that this was only a device to keep the old men awake, for the orchestra is experienced, to say the least."

"Chairs were very scarce when that custom prevailed," responded Mr. Sousa. I can't understand doing a thing of that sort. It is very inartistic, anyway, and I will tell you why. Take a body of sixty men, and the difference in the make-up of these men will be in size possibly fourteen inches between the smallest and the largest. There will be necessarily ten per cent. of these men who are bow-legged; there will possibly be five per cent. knock-kneed. There will be some of them built with great big hips and small shoulders. Standing these men up before an audience, where they would necessarily see the whole man, people will see all these defects. But you put sixty men on a stage, sitting down, where people will not see all these things, and a man four inches taller or shorter will not be noticed. So it is more artistic that they should sit down. It is bad enough to get a bow-legged conductor to stand up before an audience—awful, you know."

Here the Sousa back was mentioned and that of Mr. Thomas.

"Yes, my back has been written up in song and story. Theodore is a little shorter than I am. I am five foot, nine and a half, or five foot ten. Theodore is perhaps an inch shorter. He was very graceful in his younger days. Yes, Theodore Thomas must be sixty-four years old now. He shows it in his face now, too."

"Is it necessary, then, for a man to grow old?" asked the scribe.

"Age comes to all of us," said Mr. Sousa, "if our lives are spared. I notice that even the editor of MUSIC is not as young as when I first met him. A man is apt to get in a rut, especially if he lives in the same town and does the same kind of things right along. But if one continually does new things, keeps on learning, and keeps awake, age should be shown only in the added experience, cultivation and understanding of one's place in the world. That is the kind of old age I would like to look forward to. I have worked so hard, and for so many years, that idleness would not suit me at all as an occupation, except for a rest. To rust out is not my idea."

Mention was also made of the famous lawsuit with the Blakeley estate, which had been decided mainly in Sousa's favor. It was a curious story and threw light upon the manner in which a man so keen in business as John Phillip Sousa could have signed a contract giving Mr. Blakeley half the profits of his compositions. It turned out that Mr. Sousa supposed he was contracting with Mr. Blakeley as publisher, but a clause not noticed in the contract enabled Blakeley to sell the compositions to any publisher and divide with Sousa the author's royalties. Sousa supposed he was contracting for half the entire profits, publisher's and author's. It seems that Mr. Blakeley did not at first attach any value to the Sousa compositions. He said that when an author had made one strike, as Sousa had in the "Washington Post March," it was very unlikely that he would ever make another.

WOMEN'S AMATEUR MUSICAL CLUB.

BY ROSE FAY THOMAS.

Ever since I came to Chicago, in the fall of 1879, I have been more or less connected with the work of Women's Amateur Musical Clubs, a connection which, beginning with our own home club, in Chicago, gradually extended itself, until at one time it included nearly every club in America.

The remarks which I shall make in this paper, therefore, may be considered as trustworthy, because they are conclusions which I have reached, not through theory, or even through observing the development of a single organization, but through an intimate personal association with a very large percentage of all the clubs of our country, from Maine to San Francisco, and from the great lakes to the Gulf of Mexico.

The customary organization of a Woman's Amateur Musical club is as follows, as to the general outline, though each club has its individual variations of detail:

The membership is divided into two sections, active and associate. The active members do the work of the club and are its governing power. The associate provide the means to carry on the work, and are admitted as listeners to musical meetings only.

The duties of the active members consist in providing the music for the club concerts, promoting the social side of its intercourse, and attending to all minor details in connection with its work. The qualification for membership is usually the ability to sing, or play on some musical instrument sufficiently well to be acceptable as a performer at the musical meetings of the society. Such are the fundamental construction lines of the average amateur club. In other words, the club is generally started for the purpose of providing a musical afternoon for its members once in two weeks, and its chief object is to make this music as good as the resources of its membership will allow.

It will be readily seen that in places where there is but little professional music it is a very valuable resource to music-

lovers to have these musical afternoons provided at such frequent intervals. And also, that it is a great stimulant to the active members in keeping up and improving their executive musical ability, to be called upon constantly to give performances of this semi-public character. No woman wants to stand before an audience and make a failure of her performance, and she will always do her very best to improve herself to the utmost when she knows that she will be called upon to show what she can do upon a stage, from time to time.

The benefits of this hearing and making music constantly can hardly be over-estimated in a community where otherwise there would be none. And though the class of music with which the community is familiarized by this means is, in the main, only that which comes within the range of amateur ability, it is generally all good, and by the best composers, and by means of piano duets and quartettes some little knowledge is also gained of the higher forms of composition, through the occasional performance of piano arrangements of orchestral work.

And now we come to another and more important result of the amateur club. It is very soon discovered, as the taste and knowledge of the club grows more intelligent and discriminating, that the members begin to want something better in the way of a performance than the club can furnish from its own membership alone. Hence chamber music begins to take its place upon the programs. A professional violinist and 'cellist are engaged for the string parts, and the piano is played by one of the better performers of the club. With the advent of this class of music the club advances with one bound to the contemplation of the highest form of composition, namely, the Sonata form. But it must be admitted also that it generally contemplates it ignorantly, and without even knowing that there *is* any other way of listening to this music than as they would listen to any ordinary tune. To the pianists who take part in it and therefore at least have to learn it, something of its intellectuality is revealed, and we generally find that, when a performer has once entered upon the realm of chamber music, it exerts upon her a fascination superior to any other—even though she may only learn its notes, and never master its hidden thought or meaning. And even the audiences, to whom it is a still greater mystery, perceive in a

dim way that something superior is going on, and wish they *only knew what!*

Finally, as the club grows rich and prosperous, artists' recitals are added to the general scheme of its yearly work. And here again it is of immense service to the community by bringing to its city a number of times each season the very best musicians, and that not in a variety programme of trashy "popular" selections, but in a serious and worthy programme wherein the artist renders the best music in the best way, thus exerting a powerful influence in the elevation of the public taste.

I have now pointed out the beneficent musical work which is being done in originally unmusical towns and cities in our country by the Women's Amateur Musical Clubs. And so far as it goes it is very good. But I am sorry to say that, having reached this point, the great majority of clubs come to a standstill, and their progress ceases. Their musical life then becomes a mere repetition year after year of what has gone before, and it is only by adding new members constantly, to whom the club work is fresh, that the interest is maintained. The old members, weary of a routine which offers no progress, drop out of the work almost as fast as the new and inexperienced come in. We must conclude, then, that the usefulness of the average club is limited. It takes the absolutely ignorant listener, and the mediocre performer, and educates the one to an intelligent interest, and the other to a much higher scale of performance. But, having got them *there,* it can take them no farther, and all it can do is to make its farewell bow to the enlightened, and turn its attention to another set of the ignorant and mediocre, like a school which every year graduates its highest class and begins anew with its lowest. This sort of educational work is very valuable, as we have seen, and even necessary, but in my judgment clubs could and should be so organized that this stationary period of their progress could never arrive, and that the advanced members would always find in them advanced interests to work for. Some few clubs have discovered this golden secret, and the results achieved by these are remarkable. Let me cite two instances.

In a small western town a club was started some few years ago on the regulation plan, somewhat modified to suit its own peculiar conditions. Amongst other departments, its singers

were organized into a small choir, and sang part songs, etc., at its regular concerts. It had also its series of Artist's Recitals, and one year it was inspired with the lofty ambition of numbering in this series an orchestral concert from the Chicago orchestra. In pursuance of this design, its directress wrote to me to ascertain the details in regard to dates, expenses, etc. I was then endeavoring to promote a plan by which the amateur clubs, along a certain route, should each give a series of orchestral concerts in connection with their work, and I was very glad to make the same suggestions to her that I had to the others. The plan was as follows:

That the club should engage the Chicago Orchestra for four concerts, at stated intervals through the season. That our conductor should then select a work for orchestra with parts for a small chorus of female voices, and solos for the same, which should be studied by the vocalists of the club. That the best instrumentalist should have a concerto to play with orchestral accompaniment. That the other orchestral numbers of the program should be carefully analyzed and studied in advance of the concert, and should be selected as nearly as practicable from the requests of the club. By working in this way in connection with a great orchestra, I argued that the musical life of the town would be stimulated in the highest degree, because the whole club would be constantly working for the highest order of performance, and the audience, in like manner, would have learned how to listen to the music with intelligence and appreciation, so that each concert thus given would be a distinct educational factor, and not a mere evening of so-called entertainment in which a few were edified, but more bored. I further pointed out that, if this system was carried out by clubs all over the country, each one in connection with the nearest established orchestra in many parts of the country where it is now impossible to support them and that instead of having to depend upon occasional visits to Chicago, Boston or New York, which at best are possible to only a small minority of the population of most towns, the very best music would be brought to them, at a comparatively small expense or risk, and within reach of the whole community. The directress of the club of which I now speak at once fell in with my suggestions and proceeded to carry them out. The program was selected, her little choir she augmented to

about a hundred voices, the best singers in the club learned the arias and solo numbers, the symphony and other numbers were carefully analyzed and studied, and no concert was ever given which excited such deep and general interest in this little city, or left its impress in such an awakening of musical enthusiasm. After so successful an experiment the club decided to go on in these same lines whenever the orchestra was procurable, and by themselves when it was not. In two years the result of this work has been remarkable. A fine body of male voices has been added to the chorus, which now numbers about three hundred, and in its last orchestral concert this chorus sang selections from Mendelssohn and Wagner delightfully, and is now working upon the "Messiah," which it expects to give subsequently with organ accompaniment. The regular amateur concerts go on just as of old, and also the artists' recitals, but without neglecting them the club has embarked upon the wider field of action, which prevents any possibility of stagnation. Its next move is to be the establishment of a musical library, and in the meantime its membership has grown until it is now one of the largest as well as the best organized clubs in America. This is an ideal example of what an amateur musical club can accomplish in a community which would otherwise be almost wholly without good music.

In the great musical centers, such as Boston, Chicago and New York, work of the above sort is entirely superfluous and thrown away. In such places there is a constant flood of the very best musical performances from the beginning of the season to the end thereof, and amateur concerts are not in the least needed, and are of service only to those who perform and who are thereby stimulated to greater effort in their musical work. To the community at large and to the special audiences which attend them, they offer nothing which cannot be gained to much better advantage in professional concerts. Even the artists' recitals, which the clubs spend so much effort and money to provide for their members, are wholly superfluous; for the same artist who sings or plays before a club to-day, to-morrow gives a recital to the general public, perhaps even in the very same hall, and the club members can hear her in her own concert just as well and as cheaply as at the club.

There is, however, in such metropolitan communities a form

of Amateur Musical Club which is of great value, and is becoming every day more popular.

Let me describe one of this species of club, of which quite a number have already been organized in Chicago and its suburbs, and have been remarkably successful.

Clubs of this kind have very little to do with the making of music, or providing it for their members. Their aim is only how to understand music, and how to listen to the concerts of professional musicians with intelligent appreciation and enjoyment.

The most successful club of this kind that I know of is in Evanston. The only requirement for membership is that the candidate shall hold a season ticket to the weekly concerts of the Chicago orchestra. The meetings are held every week on the day immediately preceding that of the orchestral concert, and the music studied is always that which is to be performed at the concert. The concert program is furnished to this club long enough in advance to permit its board to prepare an explanation of each number, with ample illustration on the piano. Thus the symphonies are analytically reviewed, and their themes and structure discussed, after which they are played through entire, as piano duets, suites, symphonic poems and "programme music" numbers are lightly sketched, the scenes and incidents which they portray are described, and anything peculiar or interesting in regard to their structure or creation is noted. Operatic selections, overtures, etc., are explained, and the context of their original setting is detailed. The lives and musical characteristics of the new composers are brought out in short biographical sketches, and, in short, every kind of information obtainable in regard to every number of every program given by the Chicago Orchestra during the season is submitted to the club at its weekly meetings. As the Chicago Orchestra gives twenty-two programmes during the year, of which very few of the numbers are twice repeated, and which include the best works of all the composers, both classic and modern, it will readily be seen what a large fund of musical information this club acquires in the course of a season, and how broad and valuable is the musical culture which it thereby promotes. There is no stagnation point in the life of this club — a period at which it says to its old members, "You can gain nothing further in this society. You had better

retire and make room for those who know less." No, this club, and others founded on these lines, has always something new and interesting to offer its members, and always will have so long as the old master works are performed, and new ones are composed.

It may be objected that both of the clubs I have recited as models of what a club should be, work in connection with an orchestra. It is for that very reason that I have described them at length, and because all amateur musical clubs ought to work with an orchestra wherever it is possible to do so. I believe it is only by working in connection with an orchestra that the best results can be obtained. And certain it is that if all the clubs in this country would work with their nearest obtainable orchestras, it would be possible to maintain good orchestras all over this country, instead of only in two or three of the largest cities, as at present.

One very great bar to the true progress and development of amateur clubs is that their officers rarely put to themselves the plain question, "What is the object of this club?" I would like to ask the present assembly, therefore, "What *is* the object of amateur clubs?"

It is stated in nearly every club book which I have seen to be two-fold. First, the development of the musical talent of its *members;* second, the promition of the musical interests of the *community.* The first of these objects is always scrupulously cared for, and as a result the standard of amateur music is astonishingly high in all parts of America. The second is seldom paid any attention to, and as a consequence we rarely find an amateur musical club furthering, *as a society,* any musical interests but *its own.* The ideal club should indeed develop the talent and promote the culture of its members, but it ought also to be the bulwark and cornerstone of every worthy artistic enterprise in its city. The line which separates amateurism from art is as broad as that which divides the equator from the poles, nor is art even *possible* to the amateur; if it was she would be an amateur no longer, but an artist. Such being the case, is it not pitiful to see these splendid organizations which have sprung up in every town and city of America, and whose influence in music might be almost incalculable, devoting their time and energies and resources almost wholly to the development of the amateur or inferior

side of music, and taking no part whatever in the great art life which flows unheeded past their very doors?

"But," I hear some one say, with astonishment, "I thought *you*, Mrs. Thomas, were so much interested in the amateur clubs, and approved of their work so much." *And so I do*, for the reason that I see the possibility of a great future before them if they will but wake up and realize their power and responsibility in the art of their country. If I thought our clubs would forever stick in their present quagmire of complacency over *past* achievements, I should long ago have ceased to feel the slightest interest in them. But I know them too well to do them that injustice. They will work past this stagnation point by decrees—some have done it already—and when that day finally comes, we shall write in letters of gold that the object of Amateur Musical Clubs is to "develop the talent of their members, and *to promote the musical interests of the community—aye, and to elevate the art of the nation.*"

(Read at the annual meeting of the Illinois Music Teachers.)

Is it a high temperature which stimulates latent germs into unwonted activity? It may be something of this kind which about this time of the year sets a part of the educational world upon quests of improving their educational schemes, bettering terminology and doing something co-operatively for the "good of the cause"—whatever that may mean. My excellent correspondent and contributor, Dr. Henry G. Hanchett, of Brooklyn, has in another part of this issue a well considered paper upon the desirability of more exact terminology in music. As he very properly says, musical terminology is deplorably inexact. Upon the general issue I am in full sympathy with him. You can take up many harmony books in which a third is defined as an interval written upon or comprising three decrees of the staff, and so on. And in spite of Handel's almost inveterate use of the expression *tempo ordinario* for the movement of his choruses, Dr. Hanchett is quite right when he says that strictly speaking there is no such thing as "common time." I am not with him, however, later on where he says that by time in this connection we mean meter, which is "the arrangement of beats in a measure and involves the succession of regular accents, and is indicated by the signs 3-4, 6-8," etc. "Arrangement of beats in a measure" is not a fortunate form of expression. The fundamental facts in music is pulsation (a better word than beat), and the pulses are not "arranged," but succeed each other at equal intervals of time. Music begins with pulsation; it goes on with meter, through the appearance of an accent at a definitely chosen interval of pulsation. Hence two-pulse, three-pulse, four-pulse, six-pulse, nine-pulse and twelve-pulse measures; and these are indicated not by 3-4, 4-4, etc., but by the upper figure alone, 2, 3, 4, 6, 9, 12. The lower figure is merely an accident of our notation, having nothing whatever to do with the music as such, whereas the upper figure denoting

the frequency of accents, lies at the very center of the music itself.

Everything in music is something to hear, and its essential feature can be defined in terms of hearing. So an interval is a difference in pitch between two tones, reckoned in degrees of the scale. At first the child has to sing the interval and then sing it a second time following along the track of the scale, before knowing what the interval is; later he will discover that every interval has an effect of its own, and he can recognize them on inspection—*i. e.*, by simply hearing without stopping to run over the scale in his mind.

* * *

I acknowledge that it is regrettable to have the word "phrase" so hardly worked in our terminology. Nevertheless, I do not see but we will have to stand it. Moreover, I do not like the use of this word for the half of a lyric period, but for the quarter of one, making the half "section." This, I believe to be the more authoritative and better German usage. Nor do I agree that the musical period has nothing corresponding to the sentence in language. Richter used to say that a simple lyric period consisted of two similar sections, standing in the relation of antecedent and consequent; and the examination of fifty periods in succession, from Mozart, Haydn, Beethoven, Schumann, Chopin and Weber, will afford plenty of justification for this statement.

I do not agree in regard to the proposed new term "Mozarta" for the main movement of a sonata. What is the objection to the German Sonatesatz, or "Sonata-piece," as I have Englished it in many places? The sonata piece is a definite form in music, distinguished by having generally a thematic first subject and a lyric second subject, together (at pleasure of the composer) with two other lesser subjects, the transitional and the concluding. After these have been exposed, there is the Elaboration, following the double bar, if there is one. I do not see that these terms are ambiguous or in any way objectionable. "Mozarta" is not a good term in its suggestions; for Mozart did not keep very close to the sonata principle. The sonata, as we know it, is the Beethoven sonata. Haydn, who is generally credited with having developed the sonata, did not always have a lyric second subject; in fact, rarely or never has one. Mozart had nothing but lyric subjects, as everything of his, almost, is

lyric. Look at the beautiful leading subject in the fantasia in C minor; this is as thematic as anything of his, but it could have been made into a nocturne just as well.

Anyway, the word sonata-piece, or its equivalent, is used quite widely in musical theory for one particular kind of thing; there is no other name except in one writer upon form who uses the term "principal form" for this form. Hence I prefer to stick to the term.

I am not in agreement with Dr. Hanchett in desiring students to ignore the idea of any normal compass for the period. While it is quite true, as he says, that periods occur of different lengths from four measures up to forty or more (there is one in Chopin's Scherzo in B flat minor which extends, I believe, to forty-nine measures), this in no way hinders the general truth that there is a normal length for the simple period, and that length is eight measures. Moreover, the normal period, whether simple or complex, is organized quite definitely into subordinate members—phrases, sections, subject and predicate, and the like, and unless the student is conscious of these relations he will not fully grasp his idea.

* * *

Nor do I see any gain in using the word "fragment" in place of the universally employed term, "motive." A motive is a fragment with a business, an intention, a disposition to set things in motion. All the good music I happen to know illustrates this phase of motive force, and I see no harm in calling the student's attention to it.

* * *

Even in discussing the so-called "fragments" Dr. Hanchett ignores a very important induction which is not concealed from public use by being in the possession of its perhaps first suggestor, Mr. Calvin Brainard Cady, namely, "measure-form," meaning thereby the form of the motive in measure. A measure in music is just as likely to have the form "three, one two," or "two, three, one," for the triple measure as the so-called normal form, "one, two, three." The recognition of this measure-form is one of the greatest aids to the young student in his phrasing. It indicates the place where the cesura, if any, should occur.

Moreover, it is not true that only the first fragment can be the motive. Take any good composition, and what do you find?

One motive used a little and then giving place to another. This is used a few times and leads to the return of the first or to a new motive. Nor do we in these modern days have to look far for the reapplications of almost every idea a piece contains. In my Primer of Musical Forms (A. P. Schmidt) I have traced some of the ways or orders in which motives recur during the progress of a thematic part or movement; also the same in lyric movements.

To look at this matter in another way. German theory contains a large number of treatises upon musical form; in some of these there are eccentricities and one-sided treatments. On the whole, however, they catalogue fairly well the structural systems and peculiarities of the music of Haydn, Mozart and Beethoven.

* * *

There is also a practical side to this use of formal terms. Consider the relation of the student to the Cotta editions and to the Lebhert-Bulow edition of Beethoven sonatas, as published by the Ditson house. All these have the marks of subdivisions, according to all treatises upon form. Why start in entirely fresh and ignore all this work, which after all states the facts truly, as any student may find out for himself by a little time at analysis?

* * *

I admit that there are defects in our musical terminology and worse defects in many of our definitions. But in order to improve them we must bear in mind certain fundamental principles. Music is something which appeals to the ear. All definitions of music or any of its parts must be in terms of sound. Everything in music is to be heard, and all analysis is to be determined by ear, and not by eye or by manner of writing. Even the key is to be determined by ear, if the student has an ear good enough. From the pitch he will know what the signature ought to be.

All our elementary study of music is vitiated by mixing up accidents of notation with the cognition of tonal effects as such. We ought to learn to hear before we ever come to the notation; and our first notation should be a general one, in which only tonality, key-relations and rhythm should find place. Later on, when the rudiments of musical things are known by the ear and can be indicated in the easy notation (tonic sol-fa or Galin-

Paris-Cheve) we are ready for the staff and its new confusions.

Modifications of existing terminology are desirable only in the following cases: (1) When the existing definitions are for the eye and not for the ear. (2) When they do not fix attention upon the central fact of the thing defined. (3) When the same term is used in two ways, generating confusion.

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From the letters reaching this office it is plain that a great many young teachers and advanced students are desirous of undertaking the study of the piano from the standpoint of the poetry to be found in it and the great masters who have written for it. They want to know about Bach, Haydn, Mozart, Beethoven and the best of the moderns; what they have written, which works best and most conveniently illustrate their peculiar genius and what are the qualities which are to be sought in them. To all such the Music Students' Extension Clubs afford the proper suggestion. The programs of these evenings with composers are compared with great care by experienced teachers and musicians. The selections are the best available within moderate difficulty; the information concerning the works is sensible and to the point. The historical information is also provided, together with portraits of the composers, anecdotes, etc. The magazine MUSIC and Mathews' "Popular History of Music" afford reserve assistance.

These studies are available by the student alone, but are more agreeably carried on with several in the class, since this divides the work and at the same time affords practice in hearing, which is not a less important part of musical cultivation than that of playing or of reading about music.

Any teacher can well afford to organize her class into a club of this kind. Out of the whole class there will be at least ten able to play pieces from the third grade onwards, at least to the end of the fourth. The teacher herself ought to be able to play fifth grade pieces, or beyond, and if she is weak in this respect, there is nothing more likely to stimulate her work up to the standard than a systematic course of this kind. The expense to the pupils is small for a year's work. The value of the literature received alone exceeds the outlay, and the stimulation of carrying on a work systematically with some immediate reason for studying thoroughly well chosen pieces by the best writers is itself worth more than a

quarter's lessons. Every teacher knows how it is; the great majority of pupils are not getting out of their music study the discipline and the æsthetic cultivation they ought. They do not study well enough and the material is too poor. All this the Music Students' Club Extension will go far to remedy. The program matter of these clubs will not be printed in the magazine, either now or later. It belongs to the Clubs themselves. The only way to get it is to join the central club and send the subscription to this office.

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One of the troubles of amateur clubs trying to get acquainted with the best in music arises from the difficulty of the works which ought to be known. This point is a very serious one. When we write of Liszt we mean the concert pieces and studies and his symphonic poems—all of which are beyond the powers of any but very good players. When a club has two pianos available it is possible to have some of the larger pieces played by two performers upon two pianos. This can also be done in some instances by two performers upon one piano, but four hand playing almost always has a machine quality from which it is very difficult to get freed. And when the best has been done in this way the chances of good four-hand playing are not numerous and the repertory available is small.

The true remedy for this difficulty is to be found in the Aeolian or the Pianola. The latter is an inexpensive attachment which can be run up to the keyboard of any piano and used as long as one likes and then run back in the corner, where it is out of the way. It costs about two hundred dollars. In order to play fine music upon it one has to have first of all the rolls of the music; and then one must know or find out the proper movement and style of the music. They are all the time improving the mechanism of the pianola and it is possible now to control the tempo, and deliver accentuation in such a way as to conceal the machine quality so as to deceive the ear of a virtuoso. Of course, one needs to practice a good deal to do this, and one must understand where the pedal ought to be used, where the rubatos ought to fall, and the like. Therefore, to play difficult music with the pianola is to have all your finger work done for you, much better than you in general are ever likely to do it; and done, moreover, in a repertory embracing all the great and the difficult things. What you do in

playing is to conduct the music. True, you work a little with your feet, running the motor, and here your cabinet organ practice will come in. For all kinds of pianoforte compositions the pianola is the proper expedient, if you happen to need a player able to play everything. For orchestral music the Aeolian is the proper instrument. This gives tone colors and sustains. With the Pianola a club is able at one bound to open up for its programs a whole world of the higher repertory of the piano; and with both instruments there is nothing you cannot do instructively and artistically. The pianola will cost about two hundred dollars; the Aeolian costs more. But both are within the resources of any large amateur club, if they only realize how badly they need it.

* * *

The Castle Square Opera Company distinguished itself by giving a "Pianaforte" during the ninth and tenth weeks of its engagement at Studebaker Hall, which was one of the most delightful and thoroughly enjoyable performances ever given of this charming work in Chicago. The cast was uncommonly good. Beginning with the soprano, there was Miss Mary Carrington as Josephine, a charming young singer, not over strong in the management of her lines, but singing the music of her role beautifully and singing the words fairly well. With her the Ralph of Mr. Reginald Roberts was unexpectedly strong. His fine lyric tenor rings out in a most telling manner in the ensembles, and his songs are well done. He is also used to the stage, so that the action is good. The Sir Joseph of Mr. Frank Moulan was the best ever seen here, having the serious repose, combined with a delightful way of delivering his lines and the words of his songs, which gives the wit of the lines its value. Mr. W. G. Stewart as Captain Corcoran was also admirable. The greatest surprise was in the Buttercup of Miss Bessie Fairbairn, which was good vocally as well as dramatically. She is a clever artist and her further impersonations will be seen with interest. Add to these many good qualities the Dick Deadeye of Mr. Henry Norman and the Boatswain of Mr. Harold Butler, the singing of the chorus with more taste and delicacy than usual, thanks to a new director, Mr. Paul Steindorf, late of the Alice Neilson Company, and the good status was accounted for. The audience took the performance in the same spirit, and a more enjoyable presentation is hardly

ever heard. It was the best "Pinafore" I have heard—not forgetting the oratorio renditions of it by the Boston Ideals when the work was new and that famous company several lustres nearer youth than now.

* * *

And speaking of the Boston Ideals, what a curious idea it was to put upon a bit of musical persiflage like "Pinafore" such solemn and high-toned singers as Adelaide Phillips as Buttercup; Myron W. Whitney as Captain Corcoran and Tom Karl as Ralph. As for the others, Marie Stone was charming as Josephine, and Barnabee was a clever Sir Joseph — only in Barnabee the professional funny man always peeps out, whereas the Gilbert idea is to do the work as if it were seriousness itself. This is where the Sir Joseph of Mr. Moulan is so strong; never by a wink or gesture does he show that he is not sincere. This is the beauty of the Gilbert joke; and this is what makes his satire so enjoyable.

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Our valued contributor, Mr. Egbert Swayne, in another part of this issue, gives a summary of an interesting experiment conducted by the famous Italian physiologist and psychologist, Professor Ferrari, as reported in that magnificent musical periodical, *Revista Musicale Italiana,* to discover whether music is capable of awakening definite images in the mind. Two pieces, the "Cradle Song" of Grieg and the "Why?" of Schumann, were played, each twice through, to a selected body of twenty observers, and each without knowing the name of the piece or its composer wrote upon paper his explanation of the music. The substance of these replies is given in the article in question and need not here be repeated, but there are other things to be said upon the general question. It will be observed from the article that our contributor apparently doubts the possibility of awakening definite images through music, except where definite conventions have become established through long usage—such as the "suspense" effect of a pianissimo tremolo upon a diminished chord in the orchestra, the guitar effect of pizzicato, the natural horn figure in 6-8 for a "hunting" effect, and the like.

It appears to me, however, that the discussion rests upon incomplete statement of the facts. What is it that music can surely do? And in what way is it likely that definite images can be awakened in the mind of the hearer? Or are we to con-

cede, as many do, that music is simply emotional and nothing more. As one writer in a very home way put it, if we see a boy in the distance weeping bitterly, it is impossible at the distance to know whether his grief arises from the loss of some very near relative, or from having accidentally hurt himself, or, perhaps (if the boy is very conscientious), from having torn his Sunday trousers. All that the eye from the distance tells us is that the boy is in violent grief; the source and importance of the grief we can know only upon closer investigation and not then unless the boy or some one is willing to tell us. So it is, they say, with music. It is unmistakable that the emotional status of the music is joyful, sad, quiet, absolutely and deeply disturbed by some unhappy combination—and the like.

But what the source of the disturbance the music cannot tell us; nor is it important that it should, for in the general way that the act of weeping suffices for the expression of unhappiness of almost world-wide unlikeness, and far apart in respect to dignity and æsthetical state, so also music furnishes a sort of universal expression for states of soul. The piece which one day comforts the mourner in the death of the dearest friend proves upon another occasion a solace for more aggravating but far more evanescent woes. Nay more. The torn-up movement, in which dissonances and difficulties are multiplied, not only consoles in the deeper disappointments of life—but furnishes an outlet for many lesser disturbance of mood. Perhaps even this is partly mechanical. Why not suppose that these little contradictions in affairs about us generate a certain tension in the soul which, by means of a congenial and contradictory piece of music, works itself off as motion, leaving in the soul a state of repose and harmony? No doubt a part of the good effect of music might be explained in this manner, which has nothing whatever to do either with the technique of motive treatment from a musical standpoint or with aesthetical considerations of a philosophical kind.

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It is not unlikely that in discussing the question of the possibilities of musical expression we are working at the wrong end of the string. It is not quite the question whether a chosen twenty average persons will derive from certain pieces certain mental images. The experiment itself is far from definite. To begin, the pieces selected are by no means strong examples of

musical imagination. Of the two the Schumann piece is far stronger, particularly in the impression it gives of the composer's mood. It is unmistakably the voice of a soul state, and this the hearers almost all found in it.

No doubt if the experiment had been conducted in Germany, where the music would have had the advantage of its natural environment of heredity and temperament, far more definite images might have been awakened. The Grieg piece is more shallow, and no very deep image should have been expected to be awakened by it.

* * *

Music has certain natural elements of expression, and it will be noticed that these were taken into account in all the reports above. First of all the movement. The rate and the steady going of the pulse both spoke of calm, meditation, and so of some natural condition when a mood of this kind is more likely to be awakened. The modification of movement and the clashing of motives in the Schumann piece naturally suggested that something had happened to disturb the quiet. Very naturally the observers did not agree as to the nature of this happening, but all were clear that something had intervened and that later on the collision had been solved. Had the movement been quick and driving, the impression would have had to account for the speed, the clash of harmonies, the syncopations and the like; and probably every hearer capable of the least feeling would have found himself obliged to account for the excitement. So between the two main subjects of the sonata piece, the observers would have found in the thematic subject something of insistence (due to the reiteration of the leading idea), and in the lyric second subject something of repose, due to a settling of the clashing or to its temporarily being set one side. All of this seems capable of definite establishment. But it will nevertheless remain that the hearer will still be left to make up his own story to account for the changes of mood and the collisions of the music. Everybody nowadays has become evolved to the point where the mood of any good music piece is unmistakable; only the reason for the mood remains to be found out.

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Again, we are dealing with two wholly different classes of folks. We are all the time here speaking of the hearers of

music—what they find in it, how far it appeals to them, and the like. But there is an antecedent point to be established before we are in position to praise or to blame the hearer. It is the composer. What did *he* put into his music? Did he simply write a piece, following along certain established tracks, trying to compose something which would be well thought of? Or was he a man of temperament? And was the music in question the product of temperamental moments in which feeling and musical responsiveness were both at their best? And was he a man of real imagination? These are the points which we have to establish.

Take for instance the "Erl King" of Schubert. According to the usual story he was profoundly moved one night in reading the poem of Goethe and, being alone and strongly moved, he wrote with headlong speed the succession of melodies and moods which all the world now knows so well. When he read it over the next morning his own mood had gone, and the musical transcription of the previous night seemed in the cold light of day to be far fetched and unpermissible. "This will never do," he said and threw the paper into the waste basket. The fortunate accident of Vogl coming in just then and of his trying over the discarded writing, is credited with having saved to the world this most brilliant and moving musical inspiration. It is no longer a question of Vogl or of Schubert's opinion; the jury of the musical world has passed upon it, and any audience when Rubinstein played, found itself moved and excited by these strongly marked musical transitions. In this case the fact of "musical expression" seems to have been well established. The hearer not knowing of the Goethe poem, hears a strongly characterized musical story; and if he knows the poem he hears in the music many of the incidents. In this latter impression we have a sort of convention as well as actual and legitimate musical expression.

Something of the same sort might be said of Schubert's "Hark, hark the Lark." The mood is plain enough and its quality unmistakable; the incidents of the little lines we might not find in the music, yet the general effect of the Shakespeare poem is as plain as plain can be.

In almost any slow movement of Beethoven, the seriousness and the steadiness of mood are obvious; the reason of the mood does not appear. Whether Beethoven was engaged merely in

finding a suitable contract to the preceding allegro, or whether he had some great thought in his mind we are not told, and there is no way to find out. Only one thing remains sure: It is that for about three generations these slow movements have in some way comforted the musical soul; what they did and how they have done it, we are not quite ready to say.

* * *

Suppose we look at it from another standpoint. What is it happens in the telephone? We speak into the transmitter and occasion there certain complicated little modifications of a little iron diaphragm. These modifications disturb the electric tension of the conductor, and these disturbances are repeated again in the iron diaphragm at the further end of the wire—sometimes hundreds of miles away. More. These modifications of the receiving diaphragm articulate themselves again into speech and the listening ear carries on a conversation, as Elisha Gray said in his first caveat, "through an electrical circuit just as if close at hand."

Why may it not be that in some way, which as yet we cannot fully explain, it is possible for a composer to express in music certain moods with such definiteness that a sensitive hearer, of like temperament, will find similar images awakened in his mind as a result of the music? There would be nothing mysterious in this, and it is by some such imagination or hypothesis of as yet not fully explained possibilities that whatever there is of universal musical intelligibility may be accounted for. At least we have the very patent fact that composers for more than three centuries have sought to express in music their own inmost moods, states, and soul life. Many of them have utterly failed, and in their best moments have not surpassed the conventional and the customary. Others have awakened at first violent opposition and the denial of meaning in the music; but later nearly all of these have found their public, and in proportion to the nobility of their moods and sentiments and the purity of their style, their works have been taken into the world's pantheon of music, and now form part of what we call the classical repertory.

The farther we have come along this road the more ardent has been effort, and the more intense are the moods and collisions which composers have brought to expression. Nor is there yet in sight any end of this progress. W. S. B. M.

MRS. JESSIE L. GAYNOR.

The artistic success of Mrs. Jessie L. Gaynor as composer and teacher has been phenominal in the rapidity with which her talents have been recognized and openings have been made for her. About six years ago an ambitious teacher in St. Jo, Mo., sent some songs of her own composition to Chicago for publication. They were accepted, and in an unusually short time after publication the edition was sold out and a new one made. Encouraged by this success, the composer came herself to Chicago, and at the present time about sixty or seventy of her songs have appeared in print, and have been heard in club and other concerts all about the country. Her music is distinguished for piquancy of rhythm, genuine musical quality, and freshness. She is apt to put perhaps too much into her accompaniments. Each of her songs represents a mood, and all parts of the song are essential—words, melody and accompaniment, and only when all are well done do her works gain their proper effect.

Her kindergarten songs perhaps represents her best work. She set about it with an intelligence like that of a merchant who has a market to open up. Every one of the songs was faithfully tried upon all the children of her acquaintance. When they criticized, changes were made. Whatever proved dull was left out; what was inconvenient, she modified, and so at length a collection, filed and pruned more after the likeness of the "Deacon's Wonderful One Horse Shay" than after the usual self-sufficiency of composers. No wonder that it had a large success.

Mrs. Gaynor is a conspicuous representative of the new musical education of children. Her adult work runs along three lines not usually combined. She teaches singing, harmony and

the piano, and in all she produces excellent results. Her own hand is admirable for the piano, and her best instruction she had from the late Dr. Maas in Boston. She is a natural player. In her children's work she trains the ear, awakens and educates the musical consciousness, and gives an easy control of musical material. Among her pupils are many who compose quite well, some of them remarkably well—and do this, in a few cases at least, before making much headway in playing. To write whatever they hear, and to transpose any lesson into a few other keys, are ordinary incidents of her lessons. Withall, she does these things in a way which is apparently easy, short, and pleasant. What it will be when the advanced music teacher is confronted with sixteen years old girls who already have written sonatas and volumes of songs, and who can play in one key just as well as in another, and who know all the stale progressions, I cannot imagine. Then there will still be "room at the top," but it is to be feared, very little occupation below.

Among the most talented of Mrs. Gaynor's pupils is her own little daughter, Miss Dorothy, an influential person aged five—a girl of rare qualities, an active mind and a beautiful natural hand for the piano. A five year old who insists upon teaching herself to read, who can write long letters and is not above having recourse to the dictionary for solving perplexities in the sublime art of English spelling, and who can herself compose, is likely to arrive at greater knowledges later on. Such is the little daughter who illustrates Mrs. Gaynor's method.

Mrs. Gaynor takes Miss Caruther's place in the Chicago conservatory, and the school is to be congratulated upon being able to fill the place with a teacher covering so nearly the same ground, yet having in her work so many qualities of individuality and genius.

CHILDREN'S CONCERT BY MISS JULIA CARUTHERS.

A very interesting concert was given at recital hall, June 10th by the younger pupils of Miss Julia Caruthers. The program consisted of pieces of moderate difficulty, played by pupils from about the age of thirteen down to five. All the playing was singularly musical and intelligent. In this respect one rarely hears its equal. At the close of the program came a children's

spring symphony, written expressly by Miss Caruthers. Sixteen children took part, the instruments being two bell trees, a swallow, harp (the auto-harp), glockenspiel, trumpet, triangle, tambourine, quail, cuckoo, cymbals, cricket, Bob White, nightingale, drum and piano, the latter under the hands of an older pupil and assistant, Miss Gertrude House. The spring symphony was prefaced by a prologue, extremely well done by Miss Caruthers herself, recounting the circumstances under which the symphony became passible—through the accidental coming together of the birds and other effects. This served to introduce the individual performers. Then came the combined concert which, according to her story, they all gave to celebrate the complete opening of spring. Among the children taking part in this clever little comedy were Miss Vanita Godowsky, daughter of the pianist, Mrs. Hilgarde Young and Mr. Umberto Young, children of Mr. Bicknell Young and Mrs. Mazzucato-Young, etc.

Among the solo performances of the occasion, Miss Godowsky deserves credit for her admirable concentration and her pleasant ways; also Miss Elfrida Peterson, a mature musician of seven, whose best piece was a waltz composed by herself. The heaviest burden of this occasion appeared to fall upon Master Allen Witowsky, who having reached the advanced age of five and being the only man in the entire "show," was placed in the center of the stage and made a good deal of. He seemed to enjoy it about as intelligent great men usually do. One feature of the work was that of giving the correct pitch of tones heard, singing and writing melodies played by some one else, and the like.

Miss Caruthers is one of the best representatives of modern music training for children. Herself an accomplished musician and at one time a fine pianist, she had the advantage of long training by her uncle, Mr. C. B. Cady, and later she was associated with many excellent musicians, who have freely given advice and suggestion as she has desired to deepen her work and impart to it an able-bodied quality, which kindergarten work does not always have. The melody playing of these children was wonderfully musical and sympathetic, and the exercises as a whole showed that they knew what they were doing and felt regarding their work like artists. Miss Caruthers has been associated with the Chicago conservatory for nine

years; she now goes to the Sherwood school, where in future her work will be carried on. She has a large and a sympathetic following, which she richly deserves—as well upon musical as upon personal grounds. Her audience at this recital amply illustrated the estimation in which she is held. Mr. Godowsky left a sick room in order to stay quite through the program; Mr. Duvivier, the Countess Roswadowski, Mrs. Jessie L. Gaynor, and a score or more of well-known musicians, were highly interested listeners.

THINGS HERE AND THERE

CINCINNATI MEETING OF THE M. T. N. A.

President Gantvort and his associates, and the chief of the program committee, Mr. Frank Van Der Stucken, deserve great credit for the successful meeting of the National Music Teachers at Cincinnati. A succession of concerts, many of them of unusual excellence, was listened to by all who had the nerve to undergo the pleasure in a temperature approximating the limits; a few papers were read and discussed. Better than this, the indebtedness of the association, amounting to a considerable amount ($1,000), was covered by subscriptions for life memberships, eagerly taken by the leading musicians present. All of the officers made liberal personal sacrifices, Mr. Van der Stucken shortening his vacation in order to conduct the concerts and produce the orchestral compositions of American composers with a proper regard to detail. Of the discussions it appears from the newspaper reports that the one upon public school music was more largely attended than any of the others.

The production of American compositions occupied a large place in the scheme of the festival. Of those for piano, one writer declares that aside from two or three they might as well have rested in their well-deserved oblivion—which at least is not kind, and very likely may have been actuated by a proper resentment at being called upon for criticism so late in the season and in weather so frightfully hot. Of the chamber music the Commercial says:

"The piano music which has been played during this convention is only one degree less weak than the organ compositions. The sincerest well-wisher will consign most of it to the friendly shades of oblivion.

Where the composers have anything to say its value is usually destroyed by interminable length or the triviality of commonplace ornament. A notable instance may be cited in the quaint little folk dance whose simple worth is negatived by a showy credenza for a finale, a conclusion utterly out of place and one which mars the artistic symmetry of

the whole. This is only one of one hundred instances. A frantic striving after technical effects produces a class of compositions which have no other reason for existence.

Mr. William Sherwood's playing lent a charm to ten little compositions, out of which three, the concert etude of Arthur Whiting, the folk dance of Louis Maas and the serenata of W. C. E. Sieboeck may be cited as interesting.

The trio in A minor for piano, violin and cello, by Constantin von Sternberg, was given with the composer at the piano. Mr. Sternberg's work abounds in pretty themes and graceful detail; it has merit, but it cannot be said that with three instruments at his command the composer has made the most of his opportunities.

Mr. Sternberg's real metier is not composing, but rather playing. His piano dominates the instruments so greatly as to render their aid almost superfluous, whereas his playing has an undeniable personal charm which detracts from the unity of the work.

Mr. Arthur Foote's quintet in A minor, for piano and strings, brought every musician to his place, and their enthusiasm grew as the work proceeded.

Here at last there is solid ground.

The quintet is after the true classic model, respecting the limitations of chamber music, appreciating its privilege in a composition of easy flowing melody admirably developed throughout and played under the guiding hand of the master with an enthusiasm and verve simply delightful to the jaded spirits of the audience. With the thermometer at boiling point the audience shouted bravos and expended its last available remnant of strength on pounding with canes and umbrellas. Mr. Foote was rather warm, too, but radiant as he mopped his fevered brow, the center of an admiring throng of musicians and critics. Any one that doubts about American music should hear that quintet, by Mr. Arthur Foote, of Boston."

The closing concert was devoted to choral and orchestral works.

The best of all the new pieces produced was the Symphony by Mr. Templeton Strong.

In this connection a bit of popular gossip is not without interest. It is noticed that the name of Professor E. A. MacDowell, of Columbia, does not figure among those of other American composers—a term elastic enough to take in Constantine Sternberg, the Russian, Mr. Van der Stucken, a Belgian, Mr. Hugo Kaun, of Milwaukee, a German, and W. C. E. Seeboeck, an Austrian, etc. It is explained that the committee wrote to Mr. MacDowell offering to produce his largest and best

work, provided he would supply the music, take a membership in the association, and guarantee a certain number of subscriptions. Whereupon the irate composer wrote that in the first place he cared nothing for concerts of American compositions. That there is a difference between them and European compositions, he was clear; but that it was a good plan to bring out American works in a list by themselves, he was decidedly against. Whatever their merits or defects, he said, it is better for all parties that the American works be played in immediate connection with those of other lands. And as for making a subscription in order to bring out some work of his own, he would see them much farther first. It is to be feared that our great American composer is puffed up and needs the discipline of advertising his piano recital business in a certain very leading musical periodical until he realizes where he is "at."

The general verdict of those attending the meeting was that it had proven very enjoyable. A few dared to ask what particular good had been done or what notable inspiration afforded. But this was after balancing the cash account, minus the twenty-five dollars for life membership. The association goes to Des Moines next year. The attendance from New England and the East generally will naturally be large, through the ambition of the Eastern representatives to see bison and Indians on their native and respective heaths.

W. L. HUBBARD ON AMERICAN COMPOSERS.

In the Chicago Tribune of July 2, Mr. W. L. Hubbard has this to say of the American composer, apropos to the compositions brought out at Cincinnati and Quincy:

"In three days nine concerts were given, and in these nine concerts some eighty-seven different compositions were performed, and these eighty-seven compositions were all by writers born or resident in America. The real, simon-pure American composer is almost as hard to find as the real, simon-pure American music. We do find one occasionally whose genealogy may be traced back for at least two generations without landing in Germany, which is more than can be said of American music, but it is only occasionally that we discover him, and if we do we usually find that he writes music much worse than is that of his more Germanic neighbor. In view of the fact that the genuine American composer does not exist, or, if he does, it is in such small quantities that he scarcely can be said to count, it is well, therefore, that those who

were American music should admit to the class supposed to compose it all those who are born or reside in America.

Art, it is claimed, is cosmopolitan, and certainly nothing could be found more cosmopolitan in character than is the list of composers whose works were heard at the M. T. N. A. If the cosmopolitan part of the matter is closely enough adhered to perhaps the art may come in time, and, by course of good reasoning, if the cosmopolitanism be American the art which springs from it must be also American.

He must indeed be brave who, in the face of all the advocates of American music, would declare that such music does not exist. It must exist, for many there are who tell us of it, but one would like to ask one of these many if perchance any of this American music was included among the eighty-seven compositions played and sung at the M. T. N. A. meeting in Cincinnati? One failed to find among the entire eighty-seven a single work, with the possible exception of the Klein 'Carnival in Louisiana,' which had negro rythms, that was not the direct product of German or French schools of composition.

Music, as one understands it, in order to belong to a nation or people, must reflect in some way the characteristics and the mental or emotional natures of that nation or people. It is necessary in determining the nationality of the music heard at the M. T. N. A. to point out but a single element present in it all which prevents it from being American. That element is its length. Not length of the work itself, although that is frequently present, but length in the manner of handling and developing a musical idea. If there be any one trait we as a nation possess it is conciseness and terseness in speech. If the American has anything to say he says it and is done—he spends no time in elaborating and explaining. This, and the independence of manner of which this concise speech is the direct expression, are the qualities in an American instantly remarked by the foreigner, and which render him undisguisable in every country in the world. And yet these characteristics have never as yet found expression in American music—at least not in the American music one has heard thus far.

Our native and resident composers with cosmopolitan names not only often say little of worth, but they always say it at great length. The same poor musical idea uttered over and over again, now in the treble, now in the bass, now twisted a little, now squeezed or expanded, but always the one poor thought. This is German in its manner. The German usually has a thought that amounts to something, but he is invariably a creature of leisure and ease, and his utterance of that thought is bound to be slow, long-winded, and elaborate. The Frenchman may

say little but he says it delightfully, but if the American ever does speak in music it will be concisely, directly, and to the point. He will know what he wants to say and will say it easily, and it is firmly believed, gracefully and in finely chosen phrases, but never diffusely or tediously.

The American composer, when he does arrive, will be found to be one who cares little for forms, but who is never ambiguous, who is independent, but not lawless, who has created forms fitted to the subject matter he handles, and who first, last, and always is concise.

THE HIGH SCHOOL CHORUS AT PIQUA, OHIO.

The attention of Chicago and other supervisors of music is called to the following story of the production of Gaul's cantata, "The Holy City," by the high school chorus of Piqua, Ohio, under the direction of Mr. H. W. B. Barnes, who has been musical director of the Piqua schools for the last two years. Besides this beautiful work there was also a "Te Deum" by Mr. Barnes himself. The local newspaper (name not upon the slip furnished) says:

Prof. Barnes in the two years which he has had charge of the music of the public schools, has done some excellent work and the chorus, composed of the pupils of the high school, gave evidence upon this occasion of his thoroughness of instruction, this being the first public appearance that he has made, outside of the entertainments that have been given in the high school building. The voices blended well together and the members of the chorus sang with a precision that speaks volumes for their instructor.

The audience showed its appreciation of the efforts of Prof. Barnes and the members of his chorus, by its liberal applause.

Te Deum Laudamus, an original composition by Prof. Barnes, and sung by the chorus and soloists, gave the audience an excellent conception of the director's ability as a composer. Those who have not had the pleasure of hearing any of the renditions of Prof. Barnes's many compositions, were agreeably surprised on last evening. The audience complimented him in a very enthusiastic manner by hearty and prolonged applause."

It is of course impossible at this distance to judge of the purely vocal character of this concert; but it is evident upon the face of it that a high school boy or girl taking part in so serious and musical work

as this, cannot but receive a musical impression likely to be much more lasting than those received from detached part-songs.

Rossini's "Stabat Mater" was underlined for the closing concert in June. The chorus consists of 24 sopranos, 23 altos, 11 tenors, 21 basses —total 79.

SAENGERFEST AT MOBERLY, MO.

The third annual saengerfest of the Moberly Saengerfest Association was given at Moberly, Mo., June 5 to 8. There were three concerts and one matinee performance, all under the direction of Mr. Johannes Goetze. The orchestra was especially good this year, and this part of the work reflected great credit upon the director who had so patiently rehearsed the details. The orchestra was augmented by a number of players from Kansas City, Milwaukee, St. Louis and Chicago. At the head of the violins was Mr. Carl Riedelsberger, who also played several solo numbers. The other solo appearances were enjoyable and the concerts as a whole greatly enjoyed by a large attendance.

MASSENET'S NEW OPERA, "CENDRILLON."

Massenet's new opera, "Cendrillon" (Cinderella), was produced at the opera comique in Paris June 2, with gratifying success. Mr. Hughues Imbert, in *La Guide Musicale,* credits Massanet with possessing rare skill in orchestration, and in having brought his remarkable talents to a fine artistic expression in this work. The orchestral interest, he says, is the leading one, for, owing to the elaboration of this part, the music is almost symphonic. At the same time he says there are not a few interesting vocal pages. He regrets that the leading themes of Cendrillon and Prince Charmant were not more naive and child-like. The first act he thinks the best; and in the part where the haughty Mme. Haltiere and her two arrogant daughters are upon the stage, the music has a pompous character recalling that of Handel or even Bach.

Mr. Clarence Eddy, in a private letter, says that the work was beautifully mounted and was a complete success. The score, he says, is most fascinating, delightfully rich in color and clever in the use of color for dramatic characterization. The story is the familiar one of Cinderilla and the fairy who brings her the privilege of appearing at court, where she immediately establishes her claims for beauty and attractiveness.

REV. DR. DYKES AS MUSICIAN.

The *Musical Age* (Scotch) contains an article by Mr. T. H. Collinson, organist of St. Mary's Cathedral, Edinburgh.

"At Durham Mr. Collinson was closely associated with the late J. B. Dykes, the hymn-tune composer, and he regards the association as one of the most potent influences on his early musical life. His recollection of Dykes is that of 'a very dear and genial man, of singularly modest and gentle manner, though occasionally absent-minded.' Dr. Dykes used to play his own organ at St. Oswald's, and the people were accustomed to see him walk from the pulpit or lectern to the organ-stool and play over psalm or hymn-tune. In speaking of his impressions, Mr. Collinson says that Dykes' dramatic conception of organ accompaniment was very striking. In the Magnificat, for instance, at the words, 'He shall put down the mighty,' he would employ full organ to trumpet. In the Creed, recited on one tone, his accompaniments were wonderfully impressive, and Mr. Collinson tells how he has since that time unceasingly tried, and failed, to reproduce his tonal changes and contrasts of color illustrative of the varying modes of the text. All his boldness of accompaniment was, however, mellowed by a deeply devotional spirit and a beautiful sense of the fitness of things. Mr. Collinson has lately had the Hope-Jones action applied to his Willis organ in St. Mary's Cathedral. The 'double touch' he regards as one of its most valuable features; and he says it is surprising to him that the conservative prejudice of some great organist should block the way of this particular development of expression in organ playing."

MUSIC IN ADELPHI COLLEGE.

Dr. Henry G. Hanchett has been engaged at Adelphi V. College, Brooklyn, and music will henceforth have recognition in its courses. The *Brooklyn Eagle* gives particulars:

"The academic course will consist of sixteen lectures on the general topic 'How to Listen Intelligently to Music.' These lectures will be divided into four series running through the year and will be required. Class work in musical analysis, two hours weekly required. This class will acquire the power of recognizing by the ear and appreciating all elements of composition, alone and in combination. It will study rhythm, consonances and dissonances; the scale, its origin and modes; voices, imitations, structure, forms, styles and many related topics. The subject matter investigated will be standard classic compositions.

Class work in harmony, two hours weekly; optional.

Class work in technique, one to four hours weekly; optional.

Class work in interpretation; optional. This class will meet weekly, pupils attending every week or once in two weeks, according to the time they can give to preparation. The work will consist in performance by the pupils of well prepared pieces, which will be subjected to the criticism of the class, guided by the teacher. This class will differ radically from the ordinary conservatory piano class in that the work will be entirely musical (as distinguished from technical); no attempt will be made to have each pupil play at every lesson, and the study of the force and meaning of the piece under consideration will be by the entire class.

Private lessons in piano playing, violin playing, organ playing, singing and musical theory. Pupils can undertake from four to sixteen hours of private study each term under any of the members of the faculty.

In addition to the academic course the collegiate and the professional courses are offered by the faculty. The first is designed to afford opportunities for advanced work in the higher styles of composition and in musical history and criticism, and those who successfully accomplish the work required of them will be recommended for the degree of musical bachelor. The professional course will be devoted to the thorough training of those who are ambitious to become artists and composers, and special attention will be paid to the branches of sight reading and memorizing.

All pupils who accept the study of music as an alternate for one of the languages prescribed by the college calendar will be required to devote at least eight hours a week to the new subject in order to be released from the obligation of following the regular course.

Dr. Hanchett, the first director of the Adelphi School of Musical Art, is best known to Brooklynites generally by his lectures and analytical recitals before the Brooklyn Institute, a work, by the way, which will be continued as usual despite the new obligations accepted by him. Among musicians of note, however, the new director is recognized as being something more than a fine performer and a lucid and interesting lecturer. He is a scholar who has for years past shown an originality of thought and an enthusiasm for research which have been extremely helpful to the cause of good music in America and his writings have come to be regarded as authoritative utterances on all matters connected with the truly artistic side of music as distinguished from the merely mechanical. The students at Adelphi will be inspired with high ideals by the head of the new faculty."

THE ORIGIN OF GOTTSCHALK'S "LAST HOPE."

"Every pianist has heard of Gottschalk's 'Last Hope.' As the copyright on the piece has lately expired, and it is now being published by various music houses throughout the country, it will, no doubt, be interesting to many musicians to know that what they have constantly bought and heard played as Gottschalk's 'Last Hope' is not the original version of the piece as first composed by Gottschalk. The American edition, published for the past many years and commonly known to all musicians, always contained on the inside of the title page a charming little sketch by Gustave Chouquet, taken from 'La France Musicale,' relating how Gottschalk, while at Santiago, composed the 'Last Hope' out of regard for the wishes of an invalid mother who mourned the absence of her only son. She expressed a wish to hear one little melody, one last hope, whereupon Gottschalk seated himself at the piano and began to improvise, the beautiful theme forming the main subject of the piece. The next day the pianist left the city to play in a neighboring town, and when he returned to Santiago two days afterward the church bells were sounding a funeral toll. Gottschalk was immediately seized with a sad presentiment, and, hurrying forward, arrived at the square of the church just as the funeral of the lady in question passed by. This made such an impression upon him that always thereafter he regularly played the 'Last Hope' as his evening prayer, and to this incident is attributed the origin of the composition.

"All this is quite a pretty story, but it remains a fact that Gottschalk did not go to Cuba until somewhere about 1856-57, whereas the 'Last Hope' was originally written in 1854, the theme itself being the same as that appearing in the edition so long known to the public, but the ornamentation and arabesque work being different, somewhat more attractive, and, in the writer's opinion, conforming more to Gottschalk's characteristics than is exhibited in the present edition. The old edition does not contain the romantic narrative regarding the origin of the piece as occurring in Santiago, and is now entirely out of print and forgotten, only a very few copies having been sold. About the year 1855 or 1856, shortly after the first version came out, the 'Last Hope' was revised by Gottschalk, and the composition was published under its present form, which has continued down to this day, while the plates of the 1854 edition were destroyed. Probably there are not to-day a dozen copies of the original 1854 version in existence, as I have been able to locate only two during the course of a steady investigation and much correspondence covering a period of four years. One of these original copies was recently exhibited to me as a curiosity, and the lady owning it, who

knew the artist personally, assured me that Gottschalk himself always played for her this version, as he gave it the preference over the revised form. If, therefore, Gottschalk played the piece in Santiago under the romantic circumstances described in Chonquet's article, he certainly did not then and there improvise the theme, as the composition had been previously composed and published in New York in 1854, being revised by the author in 1856, and both editions appeared before the pianist went to Cuba in 1856-57. After his departure, the plates of the first version of 1854 having been destroyed, that edition, of course, simply exhausted itself and faded away, while the revised edition became more popularly known on account of being readily purchasable by the issue of new prints, continuing on down to the present time. Upon his return to the States and during his concert tours Gottschalk played the revised or present-day edition, as it had naturally sprung into popularity during his absence, completely obliterating any remembrance of the original version, which the artist himself had formely played and preferred to the present setting of the piece."—Wm. L. Hawes, in New Orleans Times-Democrat, April 30, 1899.

VERDI'S MANY OPERAS.

The list of Verdi's operas composed during that long period between 1839 and 1893 includes quite a number of works that never gained any general recognition. This is the catalogue, together with the date and place of production of each opera:

"Oberto Conte di S. Bonifacio," Nov. 17, 1839, Milan.
"Un Georme di Regno," Sept. 5, 1840, Milan.
"Nabucodonesor," March 9, 1842, Milan.
"I Lombardi," Feb. 11, 1843, Milan.
"Ernani," March 9, 1844, Venice.
"I Duo Foscari," Nov. 3, 1844, Rome.
"Giovenne d'Arco," Feb. 15, 1845.
"Alzira," Aug. 12, 1845, Naples.
"Atilla," March 7, 1846, Venice.
"Macbeth," March 12, 1847, Florence.
"I Masnadieri," July 22, 1847, London.
"Jerusalem," Nov. 26, 1847, Paris.
"Il Corsaro," Oct. 25, 1848, Trieste.
"Il Battaglia di Legrano," Jan. 27, 1849, Rome.
"Louisa Miller," Dec. 8, 1849, Naples.
"Stifellio," Nov. 16, 1850, Trieste.

"Rigoletto," March 11, 1851, Venice.
"Il Trovatore," Jan. 19, 1853, Rome.
"La Traviata," March 6, 1853, Venice.
"Les Vepres Sicilliennes," June 13, 1855, Paris.
"Simon Boccanegra," March 12, 1857, Venice.
"Aroldo," Aug. 16, 1858, Rimini.
"Un Ballo in Maschera," Feb. 17, 1858, Rome.
"La Forza del Festino," Nov. 10, 1862, St. Petersburg.
"Don Carlos," March 11, 1867, Paris.
"Aida," Dec. 24, 1871, Cairo.
"Otello," Feb. 5, 1887, Milan.
"Falstaff," 1892.

Aside from his operas, Verdi's most notable composition was the requiem mass performed at St. Mark's church, Milan, May 22, 1874. Much other music of a casual sort fell from his pen, but his fame must rest upon his operatic compositions.

It is a singular fact that the three principal operas, aside from "Aida," upon which his fame rests—"Rigoletto," "Trovatore" and "Traviata"—were written and produced consecutively within the two years ending March, 1853. Verdi's inspiration worked without interruption during that time, and he gained a position of musical authority such as but few men have ever attained. Thus for more than forty years he has lived in the enjoyment of extraordinary honors. Other great composers have died without realizing that fame which an unkind fate did not permit to reach fruition until the turf had grown thick on their graves. Verdi gained renown with his three great operas, and then practically rested on his oars for almost twenty years when he electrified the world with "Aida," the opera which is likely to outlive all his other work. "Un Ballo" was not without merit, but it did not strike fire, and it thus remained for "Aida" to demonstrate that the flame of genius still burned brightly in the composer's bosom. Another long period—sixteen years—elapsed and "Othello" was given out. Although a remarkable work for a man of such advanced age, this opera lacks the inspiration of either the "Trovatore" or "Aida" periods, and with "Falstaff," which came a few years later, must be regarded with esteem chiefly in consequence of the circumstances incident to its composition. Had Verdi undertaken to set Shakespeare's great tragic story to music in the heat and passion of his younger days it might have ranked as his masterpiece. But the fires had burned low before he attempted "Othello" or "Falstaff" and these wonderful creations were too much for a genius that had fallen into the sere and yellow leaf.

DEATH OF JOHANN STRAUSS, THE WALTZ KING.

All the world experienced a loss in the death of Johann Strauss in Vienna, June 3, of inflammation of the lungs. He had reached the age of seventy-four. All his life he had been of merry turn, and to the very last he kept up his dandy-like attire and his chronic habit of regarding himself as still a young man.

Johann Strauss, the younger, was born October 25, 1825, and was the son of the great Johann Strauss the first, who, with Joseph Lanner, gave to Viennese dance music its modern form. His father intended that he should become a government official, but the son, who had studied the violin secretly, could not be kept from composing dances, and in his father's lifetime conducted an orchestra of his own. On his father's death, in 1849, he took charge of the Strauss orchestra, which he led until a few years ago and which is now directed by his brother Eduard. He travelled with it all over Europe, spreading its fame and his own melodious tunes. In 1867 his orchestra was the chief musical sensation of the Paris Exhibition, and in 1872, after appearing at Gilmore's Peace Jubilee in Boston, he made a tour of the United States, playing in New York at the Academy of Music in July. He is even better known as a composer than as a conductor. His popular waltzes are hardly to be counted; every one knows them—"The Beautiful Blue Danube," "Wine, Woman and Song," "Kunstlerleben," "Wiener Blut," "Morgenblatter," and scores of others on which his fame will rest. About thirty years ago he began to compose operettas, nearly all of which were very successful in Vienna, while some became popular outside of Germany as well. Between 1871 and 1886 he produced "Queen Indigo," "The Fledermaus," "Cagliostro," "Prince Methusalem," "The Tzigane," "The Queen's Lace Handkerchief," "The Merry War," "A Night in Venice," and "The Gypsy Baron." In 1887 he brought out "Simplicius," and in 1892 a serious opera, "Ritter Pasman," neither of which was well received. Five years ago all Vienna turned out to celebrate the fiftieth anniversary of his first taking charge of an orchestra. The jubilee lasted for four days.

HOW STRAUSS COMPOSED.

The wonderful dance music that gave Johann Strauss the title of of "Waltz King" was written in an erratic and impulsive way that is strangely in contrast to the pulse-like rhythm and continuity of the "Blue Danube Waltzes."

Musical impressions, themes, combinations in harmony, came into

the musician's head at the most unexpected time and places. And Johann never let them escape. No matter where he was or what he was doing, the inspiration of the moment was obeyed and the melody was written down almost as soon as conceived by the brain, on whatever material was at hand. This happened oftenest to be the composer's cuffs: and when they were covered, his shirt bosom. Often and often after his linen had gone into the wash, Madame Strauss would be startled by a frantic appeal for a shirt or a pair of cuffs that held some musical fragment jotted down in a moment of inspiration and now lost to the despairing composer who had forgotten to copy it. The most famous of all the themes he wrote, "The Blue Danube," was first jotted down on his cuff with a pencil, and might have shared the fate of other inspirations had it not been for the sympathetic care and devotion of his wife. Mrs. Strauss entered into her husband's erratic moods with infinite tact and care. Instead of being irritated at his uncertain and inconvenient methods of composing, she did everything to help him. He wrote on anything, books, papers, pictures, in whatever room he happened to be. His wife had pens and paper scattered all over the house so that wherever he went he should find them. She had a piano in every room that her husband used, and never let a bit of his linen go to the laundress unless it were perfectly clean, as far as musical scores were concerned. It is owing to her wise sympathy that many of the composer's best loved dances are known to-day. In common with most great men. Strauss loved a garden, and often worked in his. Nothing seemed to stimulate his musical ideas like weeding or hoeing.

He would often drop his hoe in the middle of a row of turnips or jump up from the absorbed weeding of a carrot patch, rush into the house, seize the first sheet of paper he saw and dash off a bar or two of melody to be afterward elaborated into a tone-poem.

This impulsive quality is probably what gives the dance music of Strauss its vibrant, and living quality. It sweeps the dancers along like a river and appeals to emotions as old as human nature. Strauss belongs to no time, place or nation. He is universal and immortal, and while girls and boys live they will dance to the music of the "Beautiful Blue Danube."

MR. CLARENCE EDDY AT THE TROCADERO.

Mr. Clarence Eddy has lately given a charming organ concert at the Trocadero in Paris, concerning which the following handsome notice appeared in one of the leading Parisian newspapers:

"The concert given by Mr. Clarence Eddy at the Palais du Troca-

[illegible] was an artistic success of the highest order. The [illegible] and fashionable audience which included many well-known [illegible] and the most distinguished members of the [illegible], applauded with an enthusiasm [illegible] by [illegible] well-deserved the famous American organist for [illegible] performance of Bach's great fugue in G minor, a brilliant Morceau de Concert by Alexander Guilmant, and other works written for the king of instruments. Miss Leonora Jackson's superb technique, fine tone, and elegant phrasing were well displayed in Ernst's Airs Hongrois and a Polonaise of Wieniawsky, and that charming singer, the baronne de Reinitz, was heard to the greatest advantage in a couple of songs by her father, Mr. Sebastian B. Schlesinger."

Mr. Eddy played the Concert Overture by Welstenholme, an Ave Maria and Scherzo by Bossi, Guilmant's Morceau de Concert, Labor's Fantasia, and a Toccata by Homer N. Bartlett. The programs were sold to the attendants, in French fashion, at twenty centimes (four cents). They do these things peculiarly in Paris.

AUGUSTIN DALY AS A MUSIC STUDENT.

Amy Leslie, in the Chicago Daily News, gives an amusing story of the late Augustin's opacity in music:

"During the remunerative run of "A Runaway Girl" Mr. Daly's helplessness regarding music was amusingly evidenced. Somebody complained that Nancy MacIntosh sung out of tune and Mr. Daly listened to the complaint in a puzzled silence; then he went to the charming Nancy and said, amiably: 'Miss MacIntosh, you must not sing out of tune.'

Nancy glared and said in her finest lower notes: 'Who dared to say I sing out of tune?"

Whereupon Mr. Daly waxed surprised and quoted his authority humbly but anxiously. Nancy was indignant, and Mr. Daly was in a profound state of concern over his accusation, so much that he quite simply went to Virginia Earle and asked that amused young lady to explain something important to him.

'Certainly,' said Miss Earle, flattered that the august Augustin should unbend to consult her.

"What do you singers mean by the term singing out of tune?" said Mr. Daly unaffectedly interested.

"Why, it explains itself," said Virginia.

"On the contrary, it does not at all explain itself," complained Mr.

Daly. "It is a most absurd bit of technical nonsense; how can anybody sing out of tune and still sing?"

"Why, off the key, Mr. Daly," smiled Virginia easily.

"Off the key?" queried the foster father to American drama, with an indignant furl of the brow.

"Certainly, away from pitch, you know," continued Miss Earle, with sloyd effect, in her music lesson to Mr. Daly.

"I never heard of such a lot of rubbish, and I cannot think one of my singers is given to anything of the sort," came up Augustin with a gallant spurt. "Do you mean that it is customary to sing other music to the words than that which is written down in songs?" thundered the governor in righteous contempt for mysterious innuendoes about pitch, key, tune and other rubbish.

"Oh, no, not at all; only taking notes a shade flat or sharp or something wrong, you understand, in a melody," faintly insisted Virginia.

"Indeed, is that all?" severely urged Mr. Daly, "and they do not call that singing music different from the notes written? When actors speak words other than those in the text they are fined, in the Fifth Avenue company, and I think I shall see to this mischievous liberty with music."

Virginia felt crushed in her harmonic kindergarten and had instantaneous snap shots of the slices to come out of everybody's salary during the summer season. Then pursuing his musical education with fine obstinacy Mr. Daly attacked Marie Cahill with the astonishing command: "Miss Cahill, will you please sing out of tune for me?"

Marie turned her profile to the wall and said, tremblingly, "What shall I sing out of tune, sir?"

"Why, whatever suits you and is easiest made 'out of tune' and 'off of pitch' and 'away from the key,'" glibly quoted the new pupil in thoroughbass.

Marie was quite up to the trick and did it with electric effect. "It is a very indescribable horror, anyhow, and the terms you singers use are merely subterfuges, for evidently singing out of tune is not at all singing the score written or making music and it must be stopped if anything of that sort is going on without my consent. I never heard anything like the thing you sung just now, Miss Cahill, least of all in my companies."

So Mr. Daly began and completed his harmonic researches.

COMMENCEMENT OF THE CHICAGO MUSICAL COLLEGE.

The thirty-third annual commencement exercises of the Chicago Musical College were celebrated in great style by a crowded house at the Auditorium on Tuesday evening, June 20. The present year has been a memorable one for the college in several respects. Most prominent of these is their occupation of the new building, upon Michigan avenue, just north of the auditorium. Here a modest street front conceals a spacious and elegant school building, than which perhaps none more beautiful or commodious is to be found in the world. The attendance has shown its usual increase and the present number of students in all departments reaches a registry well up towards three thousand. Of these pupils probably half are from the city of Chicago, if one may judge from the proportions observed in the graduating exercises. According to the list of names upon the program of the evening the honors this year were as follows: The artist class numbered three, of whom one was from Chicago. This was the Mr. Arthur Rech, who distinguished himself remarkably in the Henselt Concerto, a few weeks ago. The post-graduating class numbered eight, of whom six were from Chicago and one from Evanston—practically the same thing. The graduating class numbered fifty-five, of whom nineteen were from Chicago. The teachers' certificate class numbered one hundred and twenty-four, of whom sixty-eight were from Chicago.

The concert of the evening was made up of the appearances of the winners of the leading prizes, one each from the different departments in the three largest classes. The piano appearances were three: The last two movements of a concerto, opus 70, by one Mohr, perhaps Hermann—a rather kappellmaster sort of piece; played by Miss Lillian Priesmeyer (teacher's certificate); the Weber Concertstuecke, by Mr. Bernhard Nierman (first prize in the graduating class); and the last two movements of the Arensky Concerto, opus 2, by Mr. George Shapiro (first prize, post-graduating class).

The violin appearances were also three: Last two movements of the Weniawsky Concerto, opus 22, Mr. William Hofman (first prize, post-graduating class); last two movements of the Mendelssohn Concerto, Mr. George Bass (first prize, teachers' certificate class); and Vieuxtemps Fantasia Appassionata, by Mr. Ralph Wylie (first prize of graduating class).

The vocal appearances were two, the first prize in the graduating class not being awarded. Elsa's Dream, from "Lohengrin," by Miss Maud A. Kelly (second prize, teachers' certificate class); and "*O mio Fernando,*" from "La Favorita," by Miss Clara Levy (first teachers'

certificate class). All these pieces were successfully and rather brilliantly performed, and accompanied by a very good orchestra, led in turn by Professors Listermann, Hans von Schiller, Buzzi-Peccia, and Jacobsohn. To apportion the glory intelligently among the directors, the most familiarity with the art was shown by the veteran conductor Listermann and Signor Buzzi-Peccia. Mr. Von Schiller showed himself a good practical director; Mr. Jacobsohn was too nervous. The most distinguished conductor of the faculty, Mr. Arthur Friedheim, did not appear. There are few schools, however, capable of showing a succession of so competent artists at the baton.

From a musical standpoint the most satisfactory work was that of Mr. George Bass, the young violinist. He has talent. Mr. Wylie has a certain individuality which will probably make him a successful popular violinist. All the piano players showed good fingers and brilliant style. If a choice were to be made by the present writer it would be of Miss Priesmeyer, who had a very ungrateful task in the Mohr concerto.

After the program the degrees were conferred and the diplomas distributed by the Rev. Dr. Thomas.

COMMENCEMENT EXERCISES OF AMERICAN CONSERVATORY.

The commencement exercises of this thriving school were held in Central music hall June 20, with a program of considerable variety. The system in this school of securing players for public exhibitions is practically that of the musical college, the prize winners being regarded as having established a claim to reliability. Accordingly, out of these the program had the first part of the Hummel Concerto in A minor, by Mr. Frithjof Larson, Miss Osborne in Mendelssohn's Capriccio Brilliante, Mr. John Gibbs in Saint-Saens' Andante and Rondo Capric ciosos for violin and orchestra, and part of the Chopin concerto in E minor. There was a large audience in attendance despite the crowd at the Auditorium on the same night, and the exercises closed with a presentation of diplomas. The graduates numbered twenty-four and the teachers' certificates twenty-three. The medals number sixteen. The faculty of this school contains a number of leading musicians, among whom Messrs. Karleton Hackett and Mr. Harrison M. Wild are conspicuous. The success of this school is due to the excellent business methods of the director, Mr. J. J. Haettstaedt.

CLOSING RECITALS AT KNOX COLLEGE CONSERVATORY.

At Knox College, in Galesburg, Ill., the excellent custom prevails of requiring every graduate pupil to give an entire recital of suitably chosen music. This year there were thirteen graduates in music, seven upon the piano, four in voice and two upon the violin. The proportion in the the latter instrument is too low for the public good, but at least it is something. Beginning with the violin pupils, the standard reached the Handel sonata in A, Ernst's Elegy, part 6 of a Spohr concerto, Tartini's sonata in G minor, a Beethoven Romanza, DeBeriot's 7th Concerto, etc. Upon the piano Beethoven was represented by the sonatas in A flat, opus 26, opus 14, No. 2, Op. 2 No. 2, the rarely played sonata in A major, opus 10, No. 1, parts of the third concerto, the Schumann Concerto, and part of the Arensky concerto. The line of brilliant playing was drawn rather low, a few of the Schubert-Liszt songs being the limit. The song graduates gave excellent programs, in which the best had a fair showing.

At the graduating concert, ending with the diplomas, there was much trouble for the audience, the selections consisting of parts of the following concertos: MacDowell in A minor, Reinecke Concertstuecke, Mendelssohn violin concerto, Mozart piano in D minor, Bazzini Concerto Militaire, and the Arensky—the whole with accompaniment of second piano, "pipe organ" and string orchestra. The conservatory is in very prosperous condition under the direction of Professor Wm. S. Bentley. April 27, the Galesburg Choir Union, under the direction of Mr. Bentley, gave a centennial performance of Haydn's "Creation," with accompaniment of piano, organ and string orchestra of eight. The bill of the evening copied the design of the original bill of the first production of Haydn's masterpiece in Vienna.

COMMENCEMENT CONCERT OF THE CHICAGO CONSERVATORY.

The commencement concert of the Chicago Conservatory was given on Thursday, June 21, with a program containing several unusual features, one in particular being of no small importance.

PROGRAM.

Handel, Concerto Grosso in F major for string orchestra.

Rode, Violin Concerto in A minor (1st movement), Miss Macfarland.

Weber, Recit. and Aria from "Freyschuetz," Miss Miller.

Tschaikowsky, Gigue and Minuet, from Suite Mozartiana. String Orchestra.

David, Introduction and Variations on a Russian Theme. Miss Chamberlain.

Grieg, 1st movement, Concerto in A minor. Miss Frothingham.

Mozart, First Movement of the "Jupiter Symphony."

The violin playing was excellent, and the piano playing had fine qualities, and the singing was admirable, the pupil having a beautiful voice. The great feature of the concert was the conservatory orchestra, under the direction of Mr. Theodore Spiering. Here were about fifty players, of whom all but ten were students. The orchestra not only furnished all the accompaniments, but also gave several selections upon its own account. And while naturally by no means to be ranked with a professional body, it was nevertheless musical, playing with good ensemble, and on the whole excellently. This kind of thing has great promise in it. Our orchestras have reached the limit of their powers until we get fresh material of American temperament as a foundation; then with live Americans as conductors, or with real artists of any nationality, there will be a chance of getting the spirituelle qualities of fine orchestral music which at present are too often lacking even in the playing of distinguished bodies. It is this which makes Mr. Spiering's beginning of so promising and hopeful character.

MUSIC AT LINCOLN UNIVERSITY.

At the conservatory of music in Lincoln, Ill., they are so fortunate as to have at the head Professor Alexander S. Thompson and his wife. Mr. Thompson is an excellent composer and singer, and Mrs. Thompson is also a fine singer. Besides the usual pupils' recitals the commencement week was distinguished by the production of Dudley Buck's "Don Munio," the music of which Prof. Thompson regards as delightful.

MME. RIVE-KING IN RECITALS.

Mme. Rive-King is preparing for an extended recital tour in the fall, the dates of which are being rapidly taken. The following is announced as a sample program: She begins with Von Bulow's famous three B's, the selections being the Bach organ Prelude and Fugue in G minor, transcribed by Liszt, the Brahms Sonata in F minor, opus 5, and the Beethoven opus 111. Her second number is devoted to Chopin, the selections comprising the Nocturne in F sharp minor, Etude in C sharp, Bolero and Scherzo in C sharp minor. Her third chapter opens with the Schumann sonata in G minor. (What a day for sonatas!) Two Ro-

mances, op. 28, Rubinstein Valse Caprice, Rive-King "On Blooming Meadows" and the Liszt 12th Rhapsody. Surely a stupendous program. That Mme. King is entirely able to stand a program of this sort and to come through with the aplomb of a veteran virtuoso and a practiced artist goes without saying; whether it is not perhaps a trifle strong for the audience, remains to be seen.

Anyway there will naturally be great interest to hear again this sterling artist, who has been so long absent from the recital stage. She has been one of the great educators of this country in modern playing, and although it was a long time ago that she began (she gave a great series of programs at the Philadelphia Centennial, in 1876) she is still a a young woman quite in her prime.

ANN ARBOR MUSICAL FESTIVAL.

It seems from the program book that the usual May festival was given this year at Ann Arbor with the co-operation of the Boston festival orchestra, under the direction of Mr. Emil Mollenhauer, and many solo artists. Among the artists were Mme. Sembrich, Campanari, etc. The principal works performed were two movements from the Brahms "German Requiem," Gonoud's "Gallia," the Verdi "Stabat Mater," and Saint-Saens sacred story of "Samson and Delilah." The role of Samson being filled by Mr. Geo. Hamlin. The Choral Union is listed as having something over two hundred members. The program book is handsomely gotten up, being a well made pamphlet of 43 pages. It contains eighteen portraits, beginning with one of Professor Stanley. They are ornaments to the book; they also illustrate the well-known physical fact that a sixpence held near the eye is capable of obscuring the sun, moon and entire solar system. All the Ann Arbor people and the artists are made large. The composers are made very small. Wagner is small enough, but Brahms Verdi and Saint-Saens occupy only about three square inches each as against the twenty or more square inches allotted each of the artists. "A bird in the hand is worth two in the bush."

GRADUATE RECITALS AT THE QUINCY CONSERVATORY.

Evidently some serious work is being done at the Quincy Conservatory under the direction of Mr. Walter Spry (at least it presumed, although the program does not contain the name of any responsible officer of the conservatory). The graduates number eight, four upon the piano one upon the violin, two upon the organ and one with the voice. The

highest standard reached upon the piano is represented by Bach's Italian concerto, the Beethoven sonata in D minor, opus 31, Rubinstein Valse Caprice, etc., Miss Willa Wible (what a fine stage name!) and by the sonata, opus 22, Beethoven (Miss Stone). On the violin the concert piece was the last part of the De Beriot 7th Concerto and the Legende by Bohm. Upon the organ, the Mendelssohn sonata in C minor, Lemmen's Marche Pontificale, and the Bach Doric Toccata.

MR. HANSCOM AT AUBURN, ME.

Among the music teachers of Maine none have a more honorable record than Mr. E. W. Hanscom of Auburn. His twenty-fifth anniversary concert as organist of the Elm street church was given May 25, with a varied program. Mr. Hanscom himself played Auber's overture to "Zanetta" upon the organ, the prelude to "Lohengrin," Whiting's Pastorale in F major, and Best's arrangement of Meyerbeer's Shiller March. There were choruses by the choir, solos by Mr. Jordan and Miss Florence Dingley, and the Rossini "Inflammatus" was given as the most sonorous point reached. Barring the sentiment, this famous "Inflammatus" is a good piece for an anniversary. One of the pleasing features was the singing of Miss Florence Dingley, daughter of Mr. Frank L. Dingley of the Lewiston Journal, a pupil of Mr. John Dennis Mehan of Detroit. Miss Dingley promises to become a most charming artist. Gifted with brains, the making of a very superior voice and indomitable perseverance, there is a great opportunity for this young woman, further on. Mr. Hanscom has been so fortunate as to form many fine pupils, among them being Miss Blanche Dingley, manager of MUSIC. His work is thorough, intelligent, and inspiring.

MR. CHAS. W. LANDON.

Mr. Chas. W. Landon, the well-known teacher and author of musical text-books, who has been living several years at Lynchburg, Va., as professor of music in Randolph-Macon College for Women, has just removed to Dallas, Texas, where he will have direction of a well-equipped conservatory of music. Mr. Landon has been carrying on a summer school for teachers at Dallas, closing June 3, and will conduct a similar class at Penn Yan, N. Y., beginning July 6. Few American teachers are better known or more highly esteemed than Professor Landon, and his determination to do solid work is indisputable.

MINOR MENTION.

Besides giving organ concerts and teaching music generally Mr. Edward Kreiser of Kansas City also directs the Apollo Club, a male chorus of about thirty voices. Like many similar organizations the Apollo Club of Kansas City is a popular organization, and its concerts are well attended. At a recent concert they sang a number of part-songs, and Dudley Buck's "Twilight," and a new work by Carl Busch of Kansas City, "King Olaf's War Horns"—poem by Longfellow.

* * *

Mrs. Jessie Bartlett Davis, besides being an uncommonly handsome woman and a talented and charming singer, is also an expert upon the stage. And in this capacity her unexpected explanation of the failure of the W. H. Neidlinger opera of "Ulysses," given by the Bostonians two nights, early this season, is not without interest. She says, speaking to the Sioux City *Journal:*

"The comedy is too deep. The solos are very beautiful, but too much one color. We were all in love with our parts, but the public would not have it. There were no climaxes in the choruses, and Mr. Niedlinger lacks power in orchestration. This is where Victor Herbert's success lies. The production of "Ulysses" cost the company $20,000, the costumes are very beautiful, Greek in design, of course. These, together with the other materials used in its presentation, are locked up in New York, useless and unused."

"Comedy too deep" is excellent. So also a vacuum is "deep."

* * *

At his closing violin concert in Kimball hall, Chicago, Mr. Earl Drake brought forward a new concerto in D major, for the first performance in America. The work is important and was much admired. Mr. Drake played a number of other important selections and the concert was enriched with the piano playing of Mr. August Hyllested, who played with Mr. Drake the Grieg sonata in C minor, op. 45, for piano and violin, also several solos.

* * *

An interesting set of programs has been received from the conservatory of music at Nashville, Tenn., under the direction of Mr. Emil L. Winkler and Mr. John C. Miller. No less than ten concerts were given as commencement performances, extending from May 22 to June 6. The standard of music represented in the programs was excellent, and the disposition of the selections such as to suggest a high standard of taste.

They are doing some things well at the Northwestern University under the direction of Prof. P. C. Lutkin, musical director. Here, for instance, is a program for piano and violin by Miss Carrie Holbrook, in which, besides playing several minor selections and the Beethoven sonata in C, opus 2, No. 3, the program closed with the Sinding sonata in C major for piano and violin, Mr. H. E. Knapp, violinist. Of similar quality was the recital in which Miss Irene Stevens was the central figure. She began with one of the Partitas of Bach and closed with the first movement of the Chopin Concerto in E minor.

* * *

Miss Amy Fay has been successful in her Piano Conversations at Chickering hall, New York. Her first program consisted of the Beethoven pathetic sonata, the Brahms Intermezzi in C major and A major, a variety of pleasing pieces from good sources, and last of all the Liszt Ballade in B minor, which from her long intimacy with the author she ought certainly to understand in all its ramifications. Miss Fay has had one of the widest acquaintances with musical celebrities of any writer now before the public.

* * *

The pupils of Mr. W. L. Blumenschein, of Dayton, Ohio, gave the closing recital of his present work there June 15, with a notable program of piano and song, the latter department represented entirely by seven Grieg songs sung by Miss Ida Brandt. This was the 221st recital. Few private teachers can surpass this record. Mr. Blumenschein is going to spend a year or more in Europe, recuperating and composing.

* * *

The Beethoven Club, at Auburn, N. Y., gave an interesting concert April 17, with a program consisting of part-songs, chamber music and solo work. Among the latter was the Liszt version of the Weber Polonaise for piano and orchestra, and a variety of songs. According to the list of players the orchestra consisted of sixteen violins (six ladies), three violas, three cellos, two basses, two flutes, one oboe, two clarinets, two bassoons, two trombones, two horns and tympani, a very good force for a small inland city. The unusual feature of this program was the combination of part-songs by a mixed choir with chamber music for piano and strings and full orchestra.

* * *

The difficulties of the graduating program at Doane College, Nebraska, were represented by the Haydn Variations in F minor, the Beethoven sonata pathetique, a Chopin etude and Liszt Venetian Regatta.

The concertos represented at the commencement exercises of the Chicago Piano College were Rosenheim's Beethoven's third, and Mendelssohn's in D minor.

* * *

The vesper services at the Unitarian church in Alameda, California, are taking a rather wide range musically. The organist and musical director is Miss Elizabeth Westgate, but the instrumental part of the service is augmented by orchestra or string quartette very often, the extras being under the direction of that excellent violinist, Mr. Alex. T. Stewart. As an illustration of a disposition to be pleasing, mention is made of Gounod's Nazareth, given as trombone solo with orchestra, Sullivan's "Lost Chord," with orchestral accompaniment, an Andante Religioso by Massenet, played by orchestra and organ, the Bach Air for violin, accompanied by organ and string orchestra, the Handel Largo, played by eight violins, with organ and orchestra, etc. A curious feature of this service is a responsive reading by the minister and congregation from an essay by Ralph Waldo Emerson. The selection begins with the words: "Nature is not so helpless but it can rid itself at last of every crime."

* * *

In connection with the music school of Mrs. John Vance Cheney, an interesting song recital was given, consisting entirely of songs by Mr. Joseph Sucher. As all the songs, of which there are ten, were sung in the German language, the English hearers were in fine position to observe the delicacy of adjustment between the text and Mr. Sucher's music. Mrs. Wiggin is an agreeable singer, well schooled and intelligent.

* * *

Among the conservatory programs indicating a serious feeling for music as an art in the smaller towns, those of Mr. W. A. Chalfant, of Drury College, Springfield, Mo., should not be overlooked. In one which lately reached this office, a considerable number of pupils appeared, the pianists bringing out such numbers as "On the Lake," by Bendel, Polonaise by Lack, Tarantelle in A flat, by Schulhoff, Tocattelle, by Dupont, Impromptu in B flat, Schubert, waltzes by Moszkowsky and Weniawsky, and the "Trout," by Heller. The songs also were selected with taste, among them being Mrs. Gaynor's "The Night Hath a Thousand Eyes," Buck's "Crossing the Bar," Neidlinger's "Laddie," etc.

The Boston Transcript (June 19) contained the following notice of the closing exercises of the Fælten school:

The final recital in the series of closing exercises for the second school year of the Fælten Pianoforte School took place in Steinert Hall, last Friday evening, before a large audience, including many friends of the school. The closing exercises began May 20 and consisted of sixteen well attended public recitals, fourteen being given in Fælten Hall, and the last two in Steinert Hall. As many as 243 pupils, about two-thirds of the school's membership, took part in these recitals, in which 389 compositions were played, ranging from children's pieces to the Sonata Op. 111 by Beethoven. All solo numbers were performed from memory, this being one of the prominent features of the course at the school. An unusual sight were the performances by ensemble classes, with sixteen pupils at eight pianos, in which some of the beautiful pianoforte literature for four hands was played with surprising effect, especially noticeable being the great fantasie in F minor by Schubert. The school will reopen Sept. 11.

* * *

Among recent improvements in organ construction is a new system which provides in place of the usual bellows receptacle of wind a large room, into which one may walk, even while the organ is in use. Every pipe stands upon a board on the top of this room, and has its own valve, opening directly into the main receptacle. Every pneumatic motor also opens into this room, and adjustments of action may be made when the organ is in use. The result of this improvement is to make the wind supply far more steady, and it entirely does away with "robbing" of wind when the whole organ is in use. Mr. Clarence Eddy praises the results attained.

* * *

It is rare, indeed, that the same teacher has two pupils, a singer and a pianist, able to give such a combined recital as the following, which was given at the studio of Mr. Ad. M. Fœrster, in Pittsburg, by Miss Amanda Vierhaller and Miss Julia Gibansky, June 23. The list is strong upon both sides. The pianist has the Beethoven sonata appassionata, the Grieg Ballade, and the first movement of the Schumann concerto in A minor.

Ad. M. Fœrster, *Aria, Hero and Leander, op. 44.

L. van Beethoven, Sonata, op. 57 (Appassionate).

Rob. Franz, (a) Lieber Schatz. (b) Einsam Wandl'ich. (c) Im Herbst.

Ad. M. Fœrster, (a) Sonnet, op. 13. (b) Valse-Caprice, op. 5.

Adolf Jensen, (a) Ueber die Welt Kommt Stille. (b) O, lass dich Halten gold'ne Stunde. (c) Waldesgespraech.

Edvard Grieg, Ballade, op. 24.

Ad. M. Fœrster, (a) By the Sea-side. (b) *Fair Irmingard. (c) I Love Thee.

Ad. M. Fœrster, *Preludes, op. 53, Nos. 2, 3, 5.

Ad. M. Fœrster, *Aria, Verzweiflung (Despair), op. 51.

Rob. Schumann, Concerto, op. 54, First Movement.

*Manuscript.

* * *

The Temple Choir of Mr. E. M. Bowman, in Brooklyn, having given Mr. S. Taylor Coleridge's "Hiawatha's Wedding Feast" twice, he now offers to sell the copies or rent them. At the last performance, the charity for which it was given benefited to the handsome tune of $1,500.

* * *

Among the recent programs received from Mæstro Tebaldini, at the Royal Conservatory of Parma, are these: Overture to Cherubini's "Fanisca;" Intermezzo from Ponchielli's "Prodigal Son," by the orchestra; string quartet in D minor, Cherubini; Saint-Saens sonata for piano and violin, played by Prof. Cav. S. Ficcarelli, and Prof. R. Franconi (violin); Bach, sonata for flute and cembalo; and at the end, the orchestra gave Mendelssohn's light overture, "The Return from Abroad." The director was Maestro Tebaldini.

The other program is that of a piano recital given by Ernesto Consolo, assisted by the string quartet. The piano selections took a wide range, particularly so for Italy. Bach, the Prelude and Fugue in A minor, Liszt; Scarlatti, sonata in A major; Paganini-Liszt, Study in E flat; Beethoven, sonata. "The Farewell, the Absence and the Return;" Schumann, sonata in G minor; Chopin, Fantasia in F minor, op. 49; and some small pieces. Between the Beethoven sonata and that of Schumann the string quartet played an entire quartet, by Cherubini. There might be differences of opinion as to the lightening value of this interpolation.

* * *

A Minuetto and Bacchanale, by E. Del Val de Paz, was played by the Dublin Philharmonic Society at its third concert, April 26th. The leader of the Dublin Philharmonic is Signor M. Esposito, who, with Martucci and Del Valle, were pupils of Cesi at the same time.

Miss Clara Murray lately gave a harp recital at Dallas, Texas, her numbers consisting of a fantasia from Parish-Alvars, two pieces by Godefroied, and Cheshire's arrangement of the "Lucia" sextette. Her playing was greatly admired for its brilliancy and telling quality. Mrs. Murray always uses wire strings for the highest notes of her instrument, whereby the passages acquire an unusually brilliant and telling effect when they happen to go high. She plays the best harp in the world, that of Lyon and Healy.

* * *

The report having gone abroad that the celebrated teacher, Oscar Raif, of Berlin, is out of health, it is contradicted authoritatively by a Berlin correspondent. He is well and very busy, and in the opinion of his immediate disciples the greatest piano teacher of them all. "Gratifying, if true."

QUESTIONS AND ANSWERS.

By Mrs. Emma Thomas.

Question. What musical history would you advise using in high schools? I have taught musical history this past year to some extent, but my board next year are willing to introduce a text book.

Answer. I think you will find Mathews' Musical History to be a very good book for that purpose. I would also advise the children to make a scrap book of musical events. One of my pupils showed me one the other day which was very interesting. Everything that she found in the way of musical history she would cut out and put in this scrap book. She had a number of friends interested in saving material for her and really her book was very valuable.

Question. What would you give as a first lesson in a class of children of six or seven years of age?

Answer. That depends very much upon the children. I would give them a song, the teacher singing over short phrases many times, and the children imitating her. I would then give the scale. I find many classes can sing the scale the first lesson, as part of the room have learned it from their brothers or sisters, or the little girl next door, but if it seemed at all difficult for them I would teach the first five sounds at one lesson and then finish it next lesson.

Question. Which do you think is the most natural way of teaching signatures, in the order of the letters, c, d, e, f, g, a, b, or by symbols one sharp, two sharps, etc.?

Answer. At first we desire simply to show that the scale may be represented in different positions on the staff. After having presented the scale of C we move up one staff degree to D, so that the children may readily see that the notes stand in the same order, while the general appearance of the scale remains the same. Next from D we take E flat, for the same reason. After the fundamental fact has been established that the scale can be moved bodily up or down the staff, the scales of F and G can be shown. The order of keys should be deter-

mined by pedagogical reasons separate from the ordinary musical theory of scale relation.

Question. Would you advise singing with the pupils?

Answer. Many teachers who are fine musicians themselves fail to secure good results in music because they sing too much with the pupils. The temptation to sing with the children and help them over the hard places is very great, but if we wish to become good, true teachers we will lead the children to overcome the difficulties themselves. Sing for, when necessary, but not with.

Question. How many rote songs would you give in a year?

Answer. The number of rote songs given to a class during the year depends on the pupils. Some pupils take songs much more readily than others. I think about eighteen songs during the school year could be taught to the average school. In some districts of the city the little ones have to be taught to speak English, and so it is hard to give them as many songs as we would children who speak English readily, but I find that the little foreigners love the music, if it could be, even more than the little children who have a great deal of it. It is better to teach fewer songs and have them well taught than to have a great many poorly taught. After a song is learned quite well it is best to work with that song for expression and see how beautifully it can be rendered.

Question. We celebrate the twenty-fifth anniversary of our town the first of October. The trustees of our school wish the pupils to prepare an exercise for the afternoon. They would prefer it to be patriotic. Would you please suggest something I could use for my program? I would like to work on it this vacation.

Answer. I would suggest something similar to this:

1. Origin of "Columbia, the Gem of the Ocean."
2. Song—"Columbia, the Gem of the Ocean."
3. Patriotic Quotations.
4. Origin of "Marching through Georgia."
5. Song—"Marching through Georgia."
6. Recitation—"Sherman's March to the Sea."
7. Origin of "Hail, Columbia!"
8. Song—"Hail, Columbia."
9. Origin of "The Battle Cry of Freedom."
10. Origin of "Yankee Doodle."
11. Violin Solo—"Patriotic Airs."
12. Song—"The Sword of Bunker Hill."

Part Two.

1. Origin of "Tenting To-night."
2. "Tenting To-night."
3. Origin of "The Battle Hymn of the Republic."
4. Song—"The Battle Hymn of the Republic."
5. Essay—"The History of the Flag."
6. Song—"The Stars and Stripes Forever."
7. Origin of "The Star Spangled Banner."
8. Song—"The Star Spangled Banner."
9. Origin of "America."
10. Closing Song—"America."

This seems a long program, but have the stories short and the songs take little time. I would have the verses of some of the songs sung as solo and school join in the chorus.

You will find the book, Immortal Songs of Camp and Field, by Rev. Lewis Albert Banks, D. D., very helpful in preparing your essays. I would suggest having them short.

THE GREAT PIANO VIRTUOSOS OF OUR TIME. From Personal Acquaintance. Liszt, Chopin, Tausig, Henselt. By W. von Lenz. Translated from the German by Madeleine R. Baker. New York, G. Schirmer.

The enthusiastic but not always sober writings of the late Russian Privy Councellor, Wilhelm von Lenz, have been the source of great pleasure to readers in all lands for well-nigh a generation. The present work was published twenty-five years ago, when the various masters were all living, and it has been widely quoted far and near. There is a curious vivacity in the style of Von Lenz, who writes like an amateur, which has in it the power to awaken like enthusiasm in his readers. In this respect his books are to be placed in the same class as Miss Amy Fay's "Music Study Abroad."

It is in part this vivacity which led a sensitive reader to remark that the stories sounded as if they had been made up for effect. There are people who have this dramatic faculty, and who perhaps color, insensibly to themselves, incidents connected with remarkable people. The book is far from confining itself to its ostensible topics. Under the head of "Chopin," the reader will find many interesting particulars of other masters, especially of J. B. Cramer, himself, the author of the famous studies.

SOME CHOPIN ARRANGEMENTS BY GODOWSKY.

SELECTED STUDIES BY CHOPIN, ARRANGED FOR LEFT Hand. By Leopold Godowsky. Ten numbers. New York, 1899, G. Schirmer.

The studies here included and the general character of the transformations to which they have been subjected are as follows:

From opus 10, there are four. The first study, in C major, with arpeggios, has the original arpeggio placed for the left hand, low down in range. The right hand has a similar figure in contrary motion, and

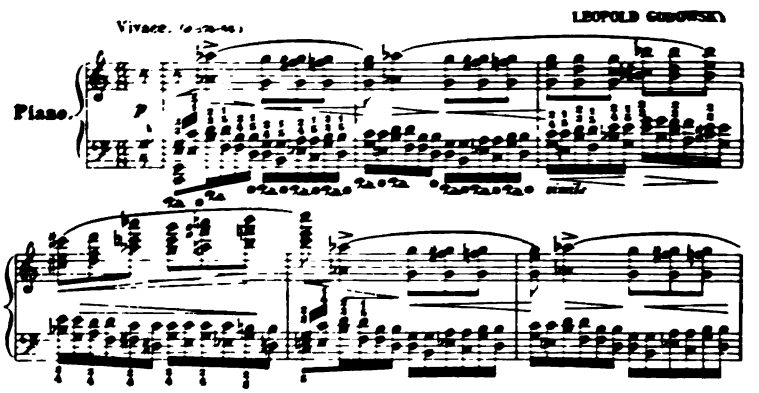
there is a chromatic melody in heavy chords at the accents. The effect is very sonorous and brilliant and imposing.

The second study, in A minor, the chromatic scale for the weak fingers of the right hand with staccato chords with the strong fingers

of the same hand. In this form it is far more difficult per se, than the original form, even if there were not the additional complication of the weaker left hand. This is for left hand alone.

The fifth or "black key" study in its new form has the original running work for the left hand, in lower octaves, while the right hand has new material. An excellent study for flexibility and agility.

The seventh study, in C major, with a third and sixth alternately, in wrist motion, here has the same figure for left hand, while the right



hand has an entirely new part. This is a terribly difficult thing to do, but when well done it amounts to a very effective toccata for concert performance.

From opus 25 there are five. Number 2, in F minor, with two kinds of triplets at once, here has the eighth note triplets for the upper fingers of the left hand. It is a very subtle effect and troublesome to do.

Number 4, in A minor, with the staccato chords and a melody sug-

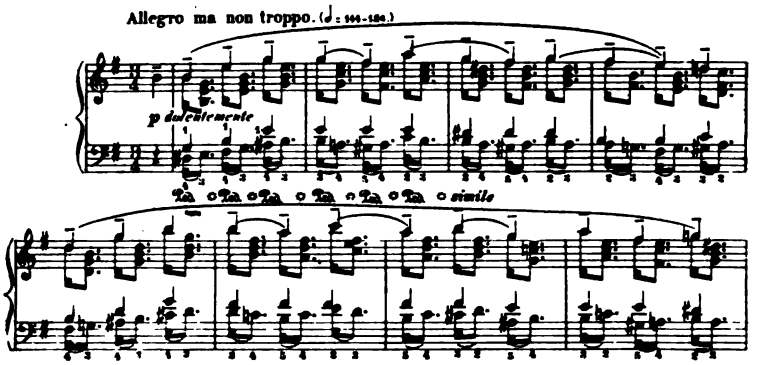
gested later on, is here written for left hand alone, and with so much to do that at first it seems utterly impossible. Not content with the

chord effect of the original, Godowsky takes up the melody at the very beginning, instead of leaving it until the chord business had gotten itself in good playing order; and then at the ninth measure, where Chopin took up the melody, Godowsky complicates the trouble still further by

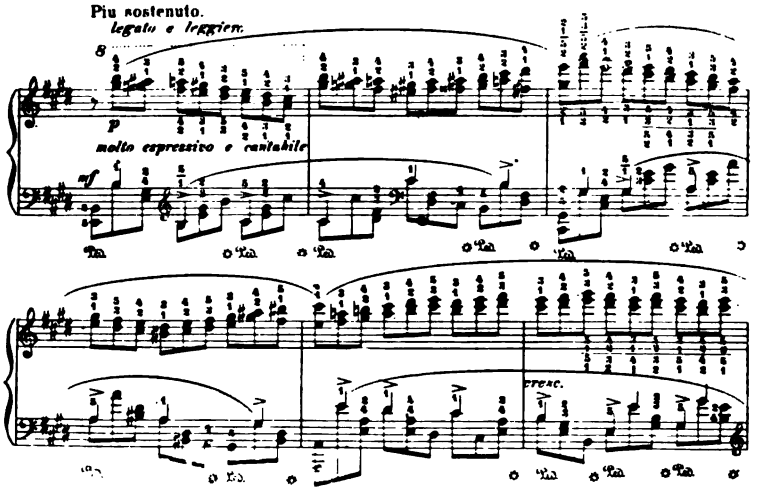
starting an eighth note contrapuntal motion, extremely difficult to do at all, and apparently impossible (if one had not happened to hear Godowsky) to play fluently and musically. This study is full of subtle effects of syncopations, suspended melody tones, and suggestions o.

polyphony, one of the most difficult being the following (C), all of which, be it noted, is for left hand alone. It would be a very difficult piece of work for the right hand.

The fifth study in E minor, upon the different kinds of appoggiatura, is written for two hands, with the appoggiatura work placed for



the weaker fingers of the left hand, while the right hand has new material, much of it of great beauty. The middle part in E major is



beautifully done, and the effect of the study as a whole is intensely musical as well as imposing.

The sixth study, the famous thirds in G sharp minor, here appears with the thirds in the left hand (with new fingering) and many added beauties.

The sixth, the octaves, here comes for left hand, with new matter for the right. The melodic situation is complicated further by inner voices suggested. Effective.

Under the name "Badinage," Mr. Godowsky gives us a combination of the black key study and the octave study in G flat, just mentioned—thus amounting to a combination of two studies already worked

out for the left hand. In "Badinage," however, the author handles the material freely, and the effect is that of improvisation, very musical, wretchedly difficult (though when well done not seeming to be so) and very pleasing to an audience.

From a technical point of view these studies amount to a new school for the left hands of concert pianists. The simplest of the lot is considerably more difficult than the original, which it builds upon, in consequence of the continual suggestion of inner voices, chromatic enrichments, evasive passing and changing notes, and the like. Were these pieces published without practicable fingering they would rightly be deemed what in common parlance is called a "bluff," as in fact the examiners for the publishers at first thought them. They said that while interesting and musical, they were practically unplayable—a position which, when brought to the author's attention, he proceeded in-

stanter to demonstrate wrong, for he popped down at an old upright which happened to be standing there and played a half dozen of them off hand. To the pianist the fingering of these studies will be of the greatest possible value. With the Godowsky fingering, everything here can be done by the player whose hand and patience are good enough. Without the fingering the effects are really impossible. From this point of view, therefore, these studies mark an important epoch in piano technics—as important as the first appearance of the Chopin and Liszt studies, which as yet represent most of the higher technics of the instrument.

A question arises in how far a young author is justified in ripping up famous art-works by a master like Chopin in order to get material for some new works of his own. To this it is answered that Mr. Godowsky leaves Chopin just as he was—there being exactly as many Chopin studies as before, and as beautiful and pure in style. Rather is it a case of making two blades of grass grow where only one grew before, for now, besides the twenty-seven Chopin studies, we have other ten Chopin-Godowsky studies, entirely different from a musical point of view, opening up a new field in technics, and spurring up the weaker left hand to a higher class of work than it has ever before had placed before it. We need not worry ourselves about the Chopin halo. In many things Chopin was rather a careless and superficial composer. Along with rare beauties one often meets in his works very shabby and uninventive thematic work and cheap chromatics.

Upon two points these studies deserve to define the position of the writer producing them: First, as already suggested, in the opening up of a new and higher piano technic; and second, in an originality and cleverness of workmanship, combined with sterling musical good sense and harmonic perceptions of the rarest possible quality. Despite the limitations, self-imposed, of working with the ideas of another, the style is flexible and of singular elegance and finish. Any writer who could produce these works out of absolutely whole cloth must be a tone-poet of unusual imagination, as well as a master virtuoso—for things of this kind cannot be worked out away from the keyboard, since the technical is the underlying motive. That a rewriting of Chopin ideas should be so fresh and so rich in novel effects is but little less glory for the writer than if he had composed them entirely out of new cloth.

At the same time one cannot but question whether a composer capable of interesting himself in a task of this kind, necessarily involving very serious application and many rewritings, would undergo this

drudgery if at the same time he had plenty of original ideas of his own for tone-poems, as such. The doubt is a proper one. Would he? The answer will be definitely given when the original compositions of Mr. Godowsky begin to appear. Several of these are now in press, and he has others (it is understood) in hand. The author himself is understood to be engaged upon ten more of these re-arrangements of Chopin, primarily in the interests of the left hand, in order to complete an idea which he has cherished for about ten years. He considers it no disadvantage to a young composer to have a chance of experimenting with existing motives, to be worked out under sundry hampering conditions—thereby expecting incidentally to gain in ease and elegance of style.

In the latter point of view the present writer believes these studies more elegant and finished in workmanship than any virtuoso writing since that of Chopin himself. With respect to their impracticability it is enough to say that the most impossible passages have alternate versions which, while difficult, are nearer bounds; and that a demand for higher cultivation of the left hand is plain enough upon every side. Brahms showed his own opinion on this point; but his left hand studies from Weber and Chopin lack immensely of the musical and pianistic qualities of these.

Commendation should also go to the publishing house which has brought out these epoch-marking works in such elegance of typography and with such painstaking accuracy of notation and fingerings. It was one of the most difficult pieces of work known in the history of the house, so complicated are these pieces chromatically, and so many are the inner voices to bring out to the eye.

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The Limited thunders over the plains,
The moon is hid in clouds,
'Tis bound to succumb to the robber brains,
The robbers that work in crowds.

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Below we give a partial list of our latest and most interesting novelties; a complete l including many other equally important issues, will be mailed to any address upon receipt of a request for our quarterly bulletin.

SONGS.

The compass is indicated by large and small Romans, the first letter indicating the lowest pitch, the second one the highest. Capitals represent pitches on the staff, small letters those above or below it. The figures represent the degree of difficulty.

Chadwick, George W. I have not forgotten. F 4 F-a 40
I have not forgotten. D 4 d F, 40
Since my love's eyes. D♭ 4 d-g, 40
Since my love's eyes. B♭ 4 b-E, 40

Damrosch, Walter. Danny Deever. Gm 4 d-F..... 75
Mandalay. E♭ 4 b-E..... 1 00

DeKoven, Reginald. Meet me, love, Oh meet me. D 4 E-g... 50
Meet me love, Oh meet me. B♭ 4 c-E..... 50
Rhapsodie. 'Cello obl. French and Eng. D 4 d-a..... 50

Hawley, C. B. I only can love thee. E♭ 3 E-g 60
I only can love thee. C 3 c-E... 60
Sleep! Sleep! F 3 E-F 40
Sleep! Sleep! D 3 c-E..... 40
The sweetest flower that blows. A♭ 3 E-g 40
The sweetest flower that blows. E♭ 3 b-D 40

Johns, Clayton. Chansons d' Automne. Cm 4 c-F..... 50
A Saint Blaise. A 3 E-F..... 50

Marston, George W. Eldorado. G 3 f-C 60
Regrets. F 3 E-g 40

Norris, Homer A. Jessie Dear. F 3 d-g..... 30
Jessie Dear. E 3 E-F..... 30
Jessie Dear. D♭ 3 b-E 30
The red rose. C 3 c-E..... 40
Thou art so like a flower. D 3 E-F..... 30

Osgood, George L. My lady's girdle. A♭ 3 E-F 30
My lady's girdle. F 3 c-D..... 30

SACRED SONGS.

Bartlett, J. C. If I should sleep. G. 3 g-a 60
If I should sleep. E♭ 3 b-F..... 60

Bischoff, J. W. Nearer home. E♭ 3 c g 50

DeKoven, Reginald. Recessional. F 4 c-g 60
Recessional D♭ 4 a-E 60

Grass, J. B. Behold us, Lord. E♭ 3 f-D 75

Holden, Albert J. Father, breathe an evening blessing. A♭ 3 a-E..... 50
My heaven, my home. G 3 d-g 40
My heaven, my home. D♭ 3 a-D 40

Jordan, Jules. God's love. G♭ 3 E-g..... 50
O sacred head now wounded. F 4 E-g 50
O sacred head now wounded. B♭ 4 a-C 50
While Mary slept. B♭ 4 F-F... 40
While Mary slept. G♭ 4 d-D... 40

Marston, George W. Come, ye saints. G 4 F-a..... 60
One sweetly solemn thought. E♭ 3 d-D..... 50

Marzo, Eduardo. The king of love. G 4 d-g 75
The king of love. E♭ 4 b-E... 75
Lead, kindly light. A♭ 4 F-F... 75
Lead, kindly light. F 4 d-D... 75

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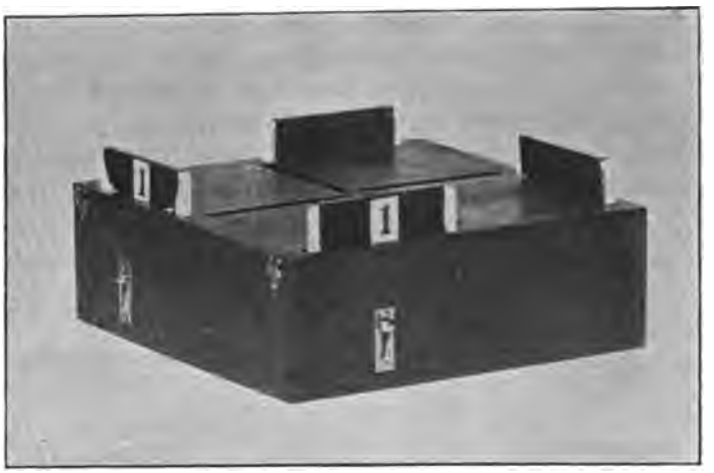

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CONTENTS

FRONTISPIECE: Portrait of Prof. F. L. Ritter.

Wagner and German Aesthetics. From the French of E. Rod, - - 339

A Knight of the Golden Spur. By Lillian Morton Baugh, - - - 349

Some Queries About Voice and Voice Failure. By Floyd S. Muckey, M.D., 367

Concerning Accidentals and Better Methods of Writing Them. By Carl Faelten, - - - - - - - - - - - - - - - 372

Music Study in the Public Schools. By Helen M. Place, - - - - 378

The Origin of the Opera in France. From the French of Adolf Adam, - 388

Importance of a Musical Gait in School Music. By Charles I. Rice, - 394

EDITORIAL BRIC-A-BRAC, - - - - - - - - - - 402

Successful Season of the Castle Square Opera in English.—Possibility of Improvements.—"The Mastersingers" in the Fall.—Boston Recognizes the "Guffoon."—Need of Improved Training for Piano Teachers.—Possibility of Better Beginnings and More Rapid Progress.—Great Increase in the Output of Musical Essays and the Like.—Suggestions for Rendering Such Productions Valuable as Well as Interesting.—Limited Nutrition Derivable from Personalities in Art-Talk.

NOTEWORTHY PERSONALITIES: Mr. Glenn Dillard Gunn, - 413

THINGS HERE AND THERE: Concerning the Late Oscar Raif, 414.—Thoughts on the Musical Season of Boulder, Colorado, by Charles H. Farnsworth, 415.—Mr. Theo. B. Spiering as Conductor, 417.—Missouri M. T. A., 418.—N. H. Music Teachers Association, 418.—Chicago Session of the New School of Methods, 419.—Emil Paur's Orchestra in Buffalo, 419.—Don Perosi's Views in Art, 420.—Why Go Abroad to Study? 421.—American Guild of Organists, 423.—Music Obligato With Meals, 424.

PUBLIC SCHOOL MUSIC: Questions and Answers, by Mrs. Emma Thomas, - - - - - - - - - - - - - - 426

MUSIC STUDENTS' CLUB EXTENSION: First Meeting at Valparaiso, - - - - - - - - - - - - - - 428

REVIEWS AND NOTICES: New Music, - - - - - - 429

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WAGNER AND GERMAN AESTHETICS.

FROM THE FRENCH OF E. ROD.

In a recent work* Mr. Emlie Grucker undertook to prove that in Germany, conversely to the usual order, the science of poetics always precedes poetry. Until the time of Lessing the history of German literature has only to take count of works which are applications of enunciated doctrines. Lessing is himself the most striking example of this continual attention to theory which seems to haunt the poets of his country. The poets of the classical period took at least as much trouble to determine the direction of their genius as to realize its conceptions, and, in general, it is superfluous to insist on the influence of aesthetic works in the land of Hegel. Finally, the last great artistic movement in Germany, of which Wagner is so far the only representative, rests entirely on theories long ago laid down. The conceptions of opera and drama are found in genius in writings of far earlier date, and Tristan and Isolde is, after all, only the realization of an ideal long before half caught. In the continuation of Laocoon Lessing had already said:

"It seems as though Nature had intended music and poesy not only to accompany each other, but rather to merge into one single art. . . . There certainly was a time when they formed but one and the same art. I do not mean to say that their separation was not brought about in a perfectly natural way, still less would I blame the exercising of one or the other; but I regret that this separation should have become

*History of literary and aesthetic doctrines in Germany (Paris, 1883.)

so complete that there is no longer any thought of combining the two arts, or, if it is thought of, it is to reduce one of the two to the part of an inferior auxiliary to the other, without looking to a common effect to which each would contribute equally."

And Herder, in his essay on Alcestis:

"If the ordinary musician who proudly presses poesy into the service of his art would descend from his height he would endeavor, as far as the taste of the nation for which he composed allowed, to translate into his music the thoughts of the characters, the action of the drama and the sense of the words. But he is content to imitate his predecessors and surpass them according to his means, and soon he shall be left far behind by another, who will upset the whole fabric of tinsel operas and raise a lyric monument that unites poetry, music, action and scenery in a common effect."

It would be difficult to announce Parsifal in plainer language! And let it be clearly understood that these are emphatically not desiderata which have fallen by chance from a critic's pen; similar ideas often come up in the correspondence of Goethe and Schiller;* they interest all those artists and aestheticians who labored to emancipate German thought from the foreign influences to which they submitted for so long a time. To show how far this is true it would be necessary to quote here the entire chapter of Hegel's Aesthetics. On the connection between means of musical expression and the subject expressed†, after carefully distinguishing between independent music and the music of accompaniment. Hegel defines in these words the position of the second:

"From what has already been said about the respective positions of text and music we immediately deduce the rule that, in the domain of the first, musical expression must bind itself much more closely to the fixed subject than when music

*Notably Schiller's letter of December 29, 1797.

†I wish to point out the following analysis of the relation between words and musical sound: "If it is true that the two terms, musical sound and text, ought not to be separated or indifferent to each other, music, like singing, can have no other task to fulfill than to give musical expression to that thought, which in itself is already offered to the imagination with a more precise character, and no longer belongs simply to the realm of sentiment."

abandons itself freely to its own movements and inspirations. In fact the text, giving exact perceptions by itself, raises the spirit to that state of revery in which it wanders unrestrained in the course of its impressions and thoughts. We are no longer free to feel or enjoy this or that in a piece of music, to be moved in such or such a way, according to our personal dispositions. At the same time, when allying itself with the text, music must not descend to such subordination that in order to reproduce the words of the text with their exact character, it loses the free course of its own movements. From that time forth instead of creating an independent work of art, its role would be confined to exhibiting an intelligent aptness in applying musical methods of expression to as faithful as possible an indication of a given subject outside of itself, and perfect without it. Now, every noticeable restraint, every obstacle thus brought to bear upon the production, destroys the impression. On the other hand, neither must music endeavor to free itself (as has become the fashion with most modern Italian composers) almost entirely from the meaning of the text, to shake it off like a chain, and thus to take completely the character of independent music. Art consists, on the contrary, in absorbing the sense of the words, situation, or expressed action and then, by an inspiration from within, finding soulful expression and developing it musically."

The study of the historical development of musical art brings us to the same result; at the outset music, restricted by almost hieratic forms, seems to have had no other object than to produce successions of agreeable sounds combined according to learned formulas; then it becomes expressive, it endeavors to reproduce sensations, it feels the need of rendering them more and more precisely. Now in its very nature it is incapable of expressing sensations and sentiments otherwise than in their most abstract essence. It therefore is obliged to turn to definite arts, to explain its landscapes by scenery, the sentiment it develops by the development of our action, the shades marked in its peculiar language by words and sentences of customary language. It was this necessity that Wagner recognized almost from the first, and demonstrated in his "Work of Art of the Future." He returned to it with more precision, summing up his former statements, in

his "Letter to Frederick Villot" (1861), in which he says: "I believed it impossible not to see that the different arts when isolated, separate and cultivated apart, though their powers of expression be developed to the highest degree by great geniuses, yet without falling back to their primitive rudeness and becoming fatally corrupt, could not even attempt to replace that art of unlimited range which results from their very union. Through the authority of the most eminent critics Lessing's studies in painting and poetry, for instance—I believed myself in possession of a tangible result: that every art tends towards an indefinite extension of its power, that this tendency brings it at last to its limit, and that it is impossible to pass this limit without falling into the incomprehensible, the whimsical and the absurd. Having arrived at this, I seemed to see clearly that every art strives, as far as the limits of its power permit, to join with a neighboring art, and with my ideal in view I took a lively interest in following this tendency in each particular art; it seemed to me that I could prove it most strikingly in respect to poetry and music, particularly in connection with the extraordinary importance that modern music has assumed.

The foregoing passage has the precision of a law, and as such I will be permitted to accept it, and use it for some necessary deductions. Music, by extending its sphere, finally exhausts itself in fruitless efforts to pass beyond its limits and to confound its processes with those of the arts by nature most opposed to it; it is thus that Berlioz arrives at his theory of musical description, and gravely entitles certain compositions "Faust's Cabinet of Studies" or "The Banks of the Elba." Such a tendency moreover is not confined to music; poetry, too, in its gropings of the present day, seems trying to rid itself of an irksome independence; with Theophile Gautier and the Pamarsians it leans towards painting, towards science with Sully Prudhomme, towards music with Mallarene and Verlaine, with their word-harmonies, their syllable-assonance, their new and strange rhymes. All these attempts nevertheless end only in incomplete results; if Berlioz succeeds to a certain extent in giving the impression of a man walking with short steps, he will persuade no one that his harmonies represent a cabinet of studies in general. Still

less that of Faust. A poem like "Justice" remains a hybrid work in which poetry and science only embarrass each other, whatever the genius displayed by the author. In spite of their prodigious knowledge of language, even though they labor to produce certain effects of sonorousness by means analogous to those employed by musicians to bring about a discordant effect, in spite of the fact that certain ones of them, by means of a peculiar and recognized disposition of the nervous system, succeed in finding a fixed relationship between vowels and colors, yet the poets of the school of Gautier and Mallarme are never either musicians or painters, and their poetry produces in their readers neither musical nor pictorial impressions. Words, colors and sounds then remain dissimilar elements, and to merge one art into another is simply to create confusion that can only be enjoyed by such idlers as enjoy seeing a good actress execute the steps of a dance like a poor ballet-dancer.

But if different arts are not to be confounded, yet they have every interest in being united with a view to common effect, and this union is above all plainly desirable for music and poetry, both of which have as essential object the expression of sentiments and sensations.

It goes without saying that in this fusion they would first of all modify each other, especially when their common mould was the lyrical drama, in which the sensations and sentiments they must express are incarnated in fixed characters. Poetry, the concrete art, will endeavor to approach the abstract as far as is possible without forsaking its own nature, and music, the abstract art, ought to become as exact as possible. Hence, on the one hand the "guiding motives" (Leitmotif) which represent, announce and accompany each character, and on the other a poetic work freed from the exigencies of the drama, purely literary, having as its object to "strip human actions of their conventional form"* and accustomed to show "life in as far as it is essentially human, eternally comprehensible."

It was the understanding of this double necessity which led Wagner, after Rienzi, to draw all his subjects from mythology:

*The drama, in its essence as in its form, offers the most complete union of all forms of art. It must also be regarded as the highest degree of poetry and of art in general."—Aesthetics II.

"All the details necessary to describe and represent historical facts and its accidents," he says in the precious decument I have already quoted several times, "All the details which a particular and remote epoch in history demand in order to be completely understood, and which contemporary authors of dramas and historical novels produce for this reason so circumstantially, I could leave out of consideration. I was freed from the necessity of treating poetry and, above all, music, in a way incompatible with them, and principally with the latter.† Legend, whatever the period or nation it belongs to, has the advantage of containing only what is purely human** in this period and nation, and representing it in an original form that is very striking and therefore intelligible at the first glance. A ballad, a popular refrain, are sufficient to represent this character to you for an instant with its most fixed and striking features. This legendary coloring which clothes a purely human event possesses besides an advantage essential to us, in that it renders very easy for the poet the task which I have just imposed upon him, of foreseeing and solving the question of the wherefore. The character of the scene and the tone of the legend together contribute towards throwing the mind into that dreamy state which soon brings him to full insight and the mind then discovers a new chain of phenomena in the world, which his eyes cannot perceive in a state of ordinary sight; hence there comes to him that unrest which brings him ceaselessly to ask "why?" as if to put an end to the terrors which besiege him when face to face with the incomprehensible mystery of this world, now become so intelligible and clear to him. Finally, you have now no difficulty in understanding how music finishes and completes the enchantment from which this sort of insight comes. Thus, by reason of what I have just said, the legendary character of the subject assures in the execution an advantage of the highest value; for, on the one hand the simplicity of the action—the development, the whole progress of which the eye easily grasps, allows us not to pause at all to explain exterior incidents, and on the other hand it allows

†I respect the text; otherwise, for clearness' sake, I would say "with their resources," or "principally with those of the latter."

**Letter to Frederick Villot.

of consecrating the greater part of the poem to the development of the interior motives of the action, because these motives awaken sympathetic echoes in the depths of our heart."

It is now time to return to the subject with which we started out and to show the close connection which unites the work of Wagner with German aesthetic tradition such as Hegel before him had given expression to. Released from the motives of experience invoked by Lessing, Herder and Schiller, the conception of the synthesis of arts—above all that of the union of poetry and music, which together constitute subjective art as opposed to objective art (architecture, sculpture and painting) is quite Hegelesque, and with the philosopher as with the musician, taking count of course of the modifications necessarily arising from the realization as achieved by Wagner, it ends in the supremacy of dramatic form.* In the same way transcendental idealism applied to art is another vindication of Hegel, for whom art is "the idea penetrating and transforming matter:" so that according to him Greek art, or the idea sacrificed to plastic beauty, is not separated from exterior form and would be inferior to Oriental art, the symbolism of which reveals a profound yearning towards the infinite. Thus also Hegel and Wagner are both extremely engrossed by the effect of dramatic art on the public; the first, in the parallel which he draws between dramatic art with the ancients and with the moderns has marked, in the ancient drama "the universally elevated nature of the object pursued by the characters"† as opposed to the personal passion which "is the principal object" of modern drama. Elsewhere he assigns a national mission to art.**

Now, the object professed by Wagner was to give his coun-

**"The object which the characters in dramatic action pursue should have as basis something of general interest to human nature, or at least a passion that is powerful and serious to the race for which the poet works."—Hegel, Aesthetics.

†Aesthetics II.

**"Art is not meant for a small number of savants and learned men, it is addressed to the whole nation. Its works ought to make themselves understood and enjoyed by themselves, not after difficult study. National subjects, also, are most favorable; all great poems are national poems." (Id. I.)

try a national art which should be for Germany what tragedy was for Greece; believing that such an object could not be attained with the mediocre resources which existing theaters offered him, he built the theater model at Beyreuth, and all the greatness and the true nature of his ambition are revealed in the words that escaped him in the intoxication of triumph which followed after the first performance of the tetralogy: "Jetzt, meine Herren, habt ihr eine Kunst" ("Now, gentlemen, you have an art!") Finally, with Hegel, the aesthetic sentiment ends by merging into religious sentiment: "The performance of Religious Love," he says,** "is the most favorable subject for beautiful creations of Christian art." And Wagner is led in the same way to consider the most general expression of the metaphysical needs of humanity; that is, religion, as the principal source of artistic inspiration. To his mind art and religion are two manifestations of a single need, or, to make use of the expressions he freely borrows from Schopenhauer, two intellectual representatives (Vorstellungen) of one and the same idea; art and religion complete each other and pursue common objects. He set forth his ideas in one of his last pamphlets,* of which this is the most characteristic passage: "One might say that when religion becomes artificial it falls to art to save the soul of religion by restoring to their figurative value the mythical symbols which the former borrows from the actual senses to throw light upon the truth hidden in their ideal representations.

Whilst the priest takes pains to treat religious allegories as verities of fact, the artist, on the contrary, gives out his work openly and freely as the fruit of his invention. But religion can only live for art in as far as she develops her dogmatic symbols and veils her element of truth under an ever-growing heap of incredible things which she forces upon faith. She has felt this, and it is for this reason that she has always sought the co-operation of art, which itself has never been able to arrive at its highest development as long as it had to represent this pretended reality of symbols under the form of idols destined to facilitate sensual adoration and worship, and has only fulfilled its true mission when it has facilitated the understanding of the divine, inexpressible truth con-

*Religion and art.

tained by religion through an ideal representation of its allegories."

I do not intend to examine here what the theories of Wagner become in practice, but it is necessary to understand precisely his position on the question of the union of art and religion, which is certainly one of the most interesting ones that his work raises.

As manifested in the tetralogy and, above all in Parsifal, Wagner's religion has nothing in common with established creeds. It certainly is not faith in such or such a revelation, such or such a system of morals; it is the profound sentiment of the mysterious relationship existing between the human soul and the unknown in all beings, it is the effort of a restless and doubting mind to rise to the understanding of supreme mystery and universal compassion: "Unheard-of deed!" says Gurnemans to Parsifal, whose arrow has just killed a swan. "You could kill it! . . . here, in this peaceful and sacred wood! . . . Did not all the beasts of the forest approach you without fear? . . . Did they not greet you as a friend? What had this inoffensive and faithful swan done to you? He was seeking his mate to flutter with her to the lake which together they consecrated to the healthful bath. . . . He was dear to us; what is he now for you? Look, it was here you wounded him; the blood congeals, the wings fall broken; the snowy down is stained; the eye grows dull. . . ." Christian thought that makes all nature gravitate around man is singularly broadened and softened by this sentiment of respect for life in however low a form. It is broadened also by the conception of redemption as Wagner understands it, redemption through pity (Mitleid) and simplicity of mind (Der reine Thor), and furthermore by the substitution of a pure symbol (the Grail) for the whole of Hebrew mythology. And it is precisely in this that the trimph of symbolic art lies. Just as, instead of analyzing human sentiment in detail, he takes it in itself and presents it with all its force at the moment when it absorbs an individuality. So he rises above the intermediate conceptions of the apostles and theosophists to the very soul of religion; he alone can express its essence, and as he never thinks of drawing lessons or promises from it, he succeeds in

making us feel the tragedy of the unknown, and in expressing all our aspirations towards that mystery eternally great with horror and charm.

It might perhaps be to the point to show how this conception of religion ends, like contempt or any pessimism, and like Buddhism, to which it is allied, in concluding that deliverance is to be found in annihilation.* But this would be to go beyond the limits I have set myself. I only wished to show that Wagner's aesthetics, conscientious and thoughtful in the extreme, are the logical result of German aesthetics, and are connected in all their essential points with the principal theories of art which Germany has produced since the last century. I would like to indicate in a few words the extent and conclusion of this fact.

In putting his theories into practice Wagner certainly created, as he said, a German national art. He was understood in his country—there are the triumphs of Beyreuth to prove it. The most distinguished minds of foreign lands have also come to understand him, and as knowledge becomes more and more cosmopolitan, as each race loses its distinctive characteristics to assimilate those of other races, it is probable that the number of these minds will increase from year to year. But, for the very reason that he has realized the inmost and profound ideal of the nation to which he belongs, Wagner will never be really popular except with that nation, and we see this strange contradiction, that in Germany his art is democratic and sustained by the multitude, while in foreign lands it is reserved for the aristocracy of intellect.

*"In this drama, in which all is absolutely tragic," says Wagner, in speaking of his tetralogy, "Will, which desired to make a world in its image, can only arrive at satisfaction in final annihilation." On State and Religion.

A KNIGHT OF THE GOLDEN SPUR.

BY LILLIAN MORTON BAUGH.

Evening in Venice. Deep flowing waters; dark gondolas like black funeral barges gliding silently along; tall palazzos rising from the watery depths, their brightly stuccoed walls gleaming beneath the slant rays of the setting sun. Surely an enchanted city raised by some fairy's wand from the blue waves of the Adriatic! Even while we gaze we fear that spire and minaret and gayly-colored wall will sink again into its watery depths. A city of the dead! For the silence is appalling; no crowded streets, no rumbling carts, no prancing steeds in gilded chariots. Hark! What was that? Thank heaven, some gay cavaliers strumming their guitars and carol-ing a lively air as they glide rapidly by. Never sounded sweeter music, or so thinks the lonely watcher standing beneath the frowning arch of one of the great palazzos. He has been waiting there so long amid the unbroken silence that a weird, eerie feeling has come over him, and the merry voices that break the spell are doubly welcome.

"Will she never come!" he murmurs.

Another gondola approaches; the oars rise and fall in cadence with the barcarole the gondolier is humming; it makes straight for the steps beneath the dark arch, and the lonely watcher draws still farther back into the deepening shadow. But instead of coming to the landing the gondola suddenly stops, along with the song, as the gondolier rests his oars on the water; then a voice from the depths of the barge takes up the strain where he had dropped it, a woman's voice, of such magnificent tone and range that the air seems to thrill with it. The watcher starts—it is she, there is no mistaking that voice; then he draws still closer into the shade, yet bending his head eagerly to listen to the conversation that ensues, but being a foreigner fails to understand most of it, spoken rapidly and in familiar local phrases.

"Marvelous! Wonderful!" exclaimed the gondolier as the notes of that exquisite voice died away; he, too, had listened spell-bound while she sang the closing bars of his melody.

"Neither so marvelous nor so wonderful as is your lingering here! Why do you not land?"

"You are going away, Giorgini, and is this your only good-by?" said the gondolier reproachfully.

"Peste! It is enough to make a saint swear! Have I not spent a good hour with you; what more do you want?"

"I remember when the little Giorgini was singing on the street corners for her daily bread—ah! she was glad enough then to spend not one but many hours in the old gondola, especially when it rained and there was no other shelter. And many a night I have watched her curled upon the cushions fast asleep, while I rested on my oars or rowed on silently beneath the big stars. But all changed when the noble Signor was charmed with her voice and took her away to make a beautiful singer and great lady of her. And now she is leaving Venice—and this is her only good-bye!"

"Nonsense, Bernardino, I'm not a great lady, and as for a singer—I suppose I might be if I would study, but it makes my head ache. I don't like it—and what does it matter? I have my voice! Now, row to the steps, that's a good fellow, and listen to me. Did I not tell thee I would come before I went away, and have I not done so? So now I promise thee I will come back; it may be one, two, three years, but I will come back and you must believe me."

Bernardino, somewhat mollified, slowly drew his oars through the water and headed for the steps. "But what will you give me now?" he asked, with a meaning look at the pouting red lips.

She sprang up suddenly. "Per Bacco, but you are slow! I shall jump to the steps and then I shall certainly get wet." She swayed lightly on the edge of the boat, as if about to perform her threat.

The gondolier, alarmed, with a few hasty strokes brought his boat to the landing; she sprang lightly past him up the steps, and something brushed his cheek. Was it the tip of a rosy finger or—but he had no time to reason on it, for as she sprang she gave a dexterous kick which sent the gondola floating into the center of the canal. He bent to his oars to regain control of the boat, with a half-smothered oath, as

laughing gayly she disappeared from his view behind the dark arch.

After some minutes she cautiously poked her head out.

"Is he gone?" she inquired, peering into the shadow.

"Yes," replied the watcher, emerging from beneath the arch. "How long you were!"

"Well, I am here now; let us be off."

"Wait a minute—did you mean what you said to that fellow?"

"What?" evasively.

"You know, that promise."

"Don't be too inquisitive, my friend; besides, you can't afford to be jealous. Bernardino could make quick work of you with his stiletto."

There was silence for some minutes.

"Come, are you not going?" she asked, impatiently.

"I thought you said you loved me, mia cara," with something very like a sob.

"This is too bad, Signor Mehul," said the girl in a softer tone, and approaching, she laid a little hand on his arm. "You musn't mind Bernardino, we shall never see him again. I had to be nice with him or he would have made a fuss that would have been disagreeable. As for loving you, am I not even now going to travel through the great world with you to seek our fortune?"

"Yes, but think now, Giorgini, before it is too late. The way is long and hard; perhaps you had better stay here where you have everything so comfortable."

"No, indeed. The Signor has tried my voice and had me taught, though it is true I would never learn, but he knows, and has advised me to travel and make my voice my fortune. We both love music, so we will go together. You shall play and I will sing, and so we will journey on from place to place, and who knows what adventure may befall? Perhaps we may get as far as the strange land you come from—now I have forgotten it again."

"Belgium."

"Is it far?" vaguely.

"Very far."

"Well, no matter. And now let us say 'addio.'"

And the boy and the girl (they were hardly more) started off. Mehul was barely sixteen and Giorgini was his senior by a few months, yet on they went into the great world in all the sublime confidence of youth.

* * * * *

Old Vienna. Vienna of the time of the empress-queen and her erratic son Joseph—what memories stir within us at the word! Let us visit one little corner of it, the Faubourg St. Mark, where the sun delights to shine upon the neat gardens and fragrant boxed-edged flower-beds that are before each house. A well-kept graveled path leads to the wide, low door of a certain house—much like the others in the Faubourg, you say,—yes, only different,—for within this one dwell Papa and Mama Gluck. Once inside, you will be surprised to find it very large—you had thought it small—with any number of elegantly furnished rooms. No wonder, for emperors and empresses, archdukes and archduchesses, lords and ladies of every degree vie with each other in their attentions to Papa Gluck.

They live alone in the big house, for they have no children; yet they are not lonely, for there is always someone dropping in to learn what new opera Papa Gluck is working on now, and they have a little niece of twelve years who spends most of her time there and can sing all the famous airs of "Orfeo" and "Alceste" in a miraculous voice for so small a child.

She is singing them now to quite a distinguished group gathered to say goodby to "Mad Gluck," as his opponents call him; her accompanist on the harpsichord is an old man with a coarse figure and a face much pitted by the smallpox, giving him a cross expression, and, in truth, his temper is none of the best. Just now he is in a good-natured mood, however, and is throwing in snatches here and there in a strong voice, with a dash and verve that are inimitable and belong to Gluck alone.

"Brava!" cries the assembly.

"It is well enough," replies Christopher, coolly; "but wait till you hear Iphigenia."

"So you really start tomorrow? Gluck, have a care; things will not be the same at Paris as in Vienna!"

"That's what I tell him," exclaims Mama Gluck; "and at his age, too! Why can't he be content at home?"

"Now, Mama, you know my little princess wants me; she says she can't exist without hearing her 'old Gluck.'"

"Not only Madame la Dauphiness, but all Paris is wild to see the author of 'Alceste,'" says M. du Rollet, making a profound bow. He is an attaché of the French Embassy, and having just finished the poem of "Iphigenie" is naturally anxious to have the work exhibited before his fellow-countrymen.

"And," went on Gluck, with a smile at Mama, "we Bohemians always have a disposition to wander off, never mind how civilized we become."

"Well, you've done enough wandering in your time, I'm sure."

"Not only that, but I must win my spurs; which reminds me that it was very impolite of you to allude to my age just now. Am I not a new knight, and did not all new knights always set out to win their spurs?"

"The Chevalier Gluck!" cry all the company, rising.

"Yes, my friends, the Chevalier Gluck. His Holiness the Pope has just honored me with his order of the Golden Spur; so, though I have my spurs already, golden ones, too, I am setting off like a brave knight in quest of new adventures to show him I deserve them."

"The Chevalier Gluck!" cry the company again, with a laugh.

And the following day the young knight of sixty started for Paris, to show that he deserved his spurs.

* * * * *

Gay, wicked Paris! The Paris of Louis Quinze. For though his grandson had lately come to the throne, it never was the Paris of Louis Seize. During his eighteen years' reign that good man failed to impress it; it was Louis Quinze, and then it was the People, and both were equally bad.

But when Gluck arrived in Paris the people were unknown. Did they even exist? Few knew and none cared. It was the most frivolous age of the most frivolous monarchy, and yet fifty years before that monarchy was virtual head of all the

European sovereignties, and twenty years later this apparently frivolous people were destined to rule the whole continent and become the scourge and terror of all Europe.

Gluck found himself in Paris amongst an aristocracy whose luxuriousness surpassed anything he had ever seen, yet Vienna had never been considered deficient in this respect. Those were the days when a certain noble duke, driven from the ministry in disgrace, could, in the retirement of his estates, keep open house to all comers, maintain four hundred servants, a complete establishment for la chasse, and his own private theater; without any impertinent queries as to the source of such splendor. By part of this aristocracy, headed by his lovely champion, the dauphiness Marie Antoinette, Papa Gluck was received with open arms; but unaccustomed to the ceremonial politeness observed by the Parisians of all classes, he was continually offending by his brusqueness.

He engaged energetically in the rehearsal of "Iphigenie," which was to be his first introduction to the French public; but many were the obstacles he encountered. The French actors had a profound contempt for everything German, and being more punctilious than many a titled dame, were shocked by the Chevalier's breaches of etiquette; while Papa Gluck, coming from a city where his word was law and where the performers obeyed his slightest look, had scant patience with the airs and affectations of the French singers.

Sophie Arnold, the fair prima donna, insisted upon the rehearsals being conducted at her house, necessitating everyone, even the orchestra, crowding there; Gluck would have rebelled but found it useless. So one morning the old man with his score tucked under his arm, his worn hat upon his well-brushed wig, and leaning heavily upon his cane, proceeded across the Place Louis XV. on his way to the rehearsal. He was accompanied by his friend Rollet the poet and Goldoni, Italian teacher to the Princess Clotilde, also a poet and author of more than one successful opera.

The Place Louis XV. had been laid out by the late monarch and was one of the few really fine improvements of his reign. In the center stood the equestrian statue of that king, the pedestal supported by figures representing peace, strength,

justice and prudence. "Ah!" exclaimed a celebrated wit when this was erected, "behold vice riding in state while virtue goes afoot," and this bon-mot was repeated with much zest by his majesty's loyal Parisians.

Gluck chuckled over the joke as du Rollet now recited it. Goldoni was inveighing earnestly against the present state of the French drama and music and continued, heedless of the interruption:

"We look to you, Chevalier, to remedy these abuses; give the people a taste of real music and true poetry combined, and they must reject these abominable travesties in disgust."

"I can hardly wait for 'Iphigenie' to appear," said du Rollet.

"And afterwards you will give us 'Orfeo' and 'Alceste?'"

"Why, yes, I have been thinking of it."

"There is even Gretry," continued Goldoni, "of whom better things might be expected, positively in his last opera the hero sings a well-concerted duet with the heroine while she lies dying, in which he begs her pardon with great politeness for having killed her!"

"Mein Gott, can it be possible!" exclaimed Gluck, astonished.

"Oh, worse atrocities than that are perpetrated continually. But here we are at la Sophie's, I must leave you, adieu."

Gluck and du Rollet entered and found the others already assembled. The work of rehearsing began immediately, Papa Gluck first laying his hat and cane carefully aside, and then proceeding to take off his coat and wig. These actions had greatly scandalized the performers at first, but they were becoming used to them, and as they found it was his usual custom were obliged to submit.

They were in the midst of the piece and Sophie was singing the famous aria to full orchestral accompaniment when the door opened to admit Prince d' Hennin. Etiquette demanded that all should rise respectfully when he appeared, but busied with their parts they paid no attention to his entrance and the fair Sophie, who would have made him a deep courtesy had she not been afraid of Gluck's displeasure, was

ancholy, refusing to be comforted and muttering in his broken French, "All goes bad—all!"

Our good knight now threw himself into the breach and offered to conduct the "Roland," and by dint of scoldings, threatenings and coaxings, succeeded in bringing order out of this chaos.

When the opera was finally produced, the purpose of asking Piccini to Paris became evident. The anti-Gluckists lauded it to the skies, while the Gluckists derided them and claimed it was nothing but chamber music. A furious musical war now began, lasting nearly three years, everyone, high and low, joining in it. Piccini was for letting the whole affair pass in silence, but not so Papa Gluck; his impetuous temper made him by nature a warm partisan and he rushed headlong into the fray which soon assumed serious proportions.

"Monsieur, etes-vous Picciniste on Gluckiste," was the first question asked on meeting and according to the answer was the meeting a peaceful or stormy one. Swords were drawn over casual encounters in the coffee-houses of the upholders of the rival musicians, and one old lady disinherited her favorite nephew for upholding Gluck.

In a coffee-house in the poorer quarter of the city, somewhat resembling a modern second-rate music hall, a noisy company were assembled, mostly students, a few military gentlemen in gaudy uniforms rather the worse for the wear, and some traveling Germans; for the fact of the Queen of France being daughter of their beloved Empress-Queen drew many of her needy subjects to Paris to seek their fortunes.

The air was redolent with liquor and the smoke from many pipes obscured the scene. A greasy looking individual was supplying the music from a broken-down harpsichord, the audience beating time with fists and feet, and some even throwing in a chorus in rumbling basses. All appeared to be enjoying themselves immensely with the exception of a young fellow in the remotest and darkest corner. He seemed to have no sympathy with the noisy crowd but was stretched half across the little table, his head buried in his arms, his mug of beer stood by untouched.

"Diable! What's that you're giving us? We're no Pic-

cinists," roared a big fellow at one of the tables, with a thump that shook the room.

"Sapristi—I should say not! We're all for Gluck, good Papa Gluck; here's to his health!" and the speaker, a lusty German, held a brimming mug over his head, then with a single toss sent the contents down his capacious throat amongst the cheers of his companions.

The greasy individual at the harpsichord hastened to change his unwelcome tune.

"I say, Pierre," roared the German, "where the d— is the little singer? Bring her out, man; we want a right good tune."

"She'll be here presently, gentlemen," said the proprietor, thus admonished. "Have a little patience. Ah, here she is, now!"

As he spoke the singer entered noiselessly from a door in the rear and took her position alongside of the harpsichord. She was a young girl clad simply in white; the rich olive skin tinged with faint crimson, the glorious black eyes and wealth of raven hair coiled carelessly around her head, bespoke her one of fair Italy's daughters. Her movements were singularly graceful and her sunny look seemed to tell of perfect happiness. There was none of that coarse boldness which stamps the usual young woman in her surroundings; her glance wandered for a moment over the room, with a smile and nod for a few favored acquaintances, then without a trace of affectation and quite unconcernedly she began her song. And what melody! The magnificent notes rose and fell, filling the crowded room and floating out to the street beyond, as joyous and free as the warbling of some wonderful bird from a foreign sphere.

Two gentlemen passing by on their way to the opera paused to listen.

"Par Dieu, what a voice! And in such a place—who could have imagined it!"

"Very good truly, but come along De Vismer, we shall be late."

"Do you go on. I will wait here," and the speaker drew nearer the half-shut door; "Bon Dieu," he went on, half under his breath, "that voice—a fortune could be made with it,

if properly trained; and if she is also beautiful—she would become all the rage!"

The song went on; the man by the half-opened door was unheeded; there were loud shouts of "brava!" when she finished.

The young fellow in the corner had at first paid no attention to the singer or the song; his melancholy was evidently too deeply rooted to be lightly dispelled; gradually, however, he became conscious of the angelic tones, he lifted his head and his gaze fell on the singer and seemed to become irresistibly fastened there; but he made no other movement save to draw further into his corner as if to escape observation, and did not join in the applause.

The singer recommenced; a gay chanson that danced and flirted and bubbled over with fun. The groups at the tables beat time and joined in the refrain vigorously, but the young man still sat motionless in his corner. When she ended he left his seat and moved slowly through the mist of smoke towards the musicians. The man outside entered and took the vacant seat at the table where the beer still stood untouched.

Declining the numerous offers of refreshment the girl sat down to rest for a few minutes, the company resuming their pipes and glasses during the intermission.

The young stranger approached quite near to the girl unnoticed. When close by her she looked up, their eyes met; she changed countenance and looked down again, rather disconcerted. "Signor Mehul!" she faltered.

"I have found you at last, Giorgini!" speaking in an undertone, but evidently much excited, as he bent over her; "I am not like that poor Bernardino you see, you cannot escape me. But was it kind to treat me so? God!—the suffering—the anxiety—the weary watching!"

"Signor Mehul, you mistake," faltered the girl, much affected by his altered looks; "when we got separated in the crowd that day in Prague, I searched everywhere for you; indeed I did," seeing his look of unbelief, "but when I could not find you, what could I do?"

"Giorgini, don't," he said in a stifled voice; "I believed in you once, but now you have broken my heart, I think! I

would give the whole world to feel that you speak the truth; that you did not leave me purposely."

"You take things too seriously, Signor Mehul. We have found each other; we are in Paris where we both wanted to be, so let us be friends and enjoy ourselves. What is the use of looking so melancholy?"

"Giorgini, you said you loved me once; have you quite forgotten?"

"It was long ago, truly; besides, it was a mistake, as I have often told you; I love no one; I don't believe I ever shall, but I like you better than the rest, so be content. I must sing again." Then with a piercing look at his threadbare clothes, "I fear things have not gone well with you, my friend; I have a few louis; we will share them together."

"Do you think I will take your money?" fiercely.

"Why not? After the song I will reason with you," and she tripped lightly to her place by the harpsichord.

As the song ended the stranger by the door approached the young singer. His mien and dress, so different from the habitues of the coffee-house, attracted attention instantly. He made a low bow to Giorgini.

"Permit me to compliment Mademoiselle on her beautiful songs. Mademoiselle's voice is really superb! She has had some musical training also, I perceive?"

"Very little, monsieur."

A brief conversation ensued, in which was elicited a recital of her short period of study in Venice and her wayward wanderings since. The stranger then handed her a card: "If you will come to that address tomorrow, mademoiselle, I hope to be able to tell you something to your advantage, to our mutual advantage," and with a profusion of bows and adieus he departed.

The company crowded around her: "De Vismes!" they exclaimed, "the great manager! Mademoiselle, we congratulate you, your fortune is made!"

"I always knew that voice deserved great things!" cried Pierre, the innkeeper; "I hope, my girl, you will not forget in your prosperity the old friends who have been kind to you!"

"No, indeed!" she cried, generously; "but the whole thing

seems too good to be true! You must all drink to my success."

"That we will!" came in a chorus.

"My friend," approaching poor Mehul, and speaking in a low voice: "Now that I am so fortunate, I can help you also; I shall tell M. de Vismes of your talent and he will be glad to get such a musician."

"You will do nothing of the kind! I am glad of your success, but I thought to help you in your need, not be a drag upon your good fortune"—his voice broke, but he quickly recovered himself and continued: "I shall not intrude upon you, be sure; perhaps sometime, if the fates have any good in store for me, I shall come to you."

The musical war still continued, increasing, if possible, in fury day by day. The Royal manager, De Vismes, hit upon the happy expediency (?) of setting both composers at work on the same subject, "Iphigenie en Tauride," privately promising to produce Piccini's first.

Gluck worked industriously upon his theme, destined to be his crowning glory. Marie Antoinette was so interested in the success of her old teacher that she even condescended to visit his studio, accompanied by the lovely Princess Lamballe, to inquire into the progress of his work. Gluck would play part after part from his unfinished score, her majesty giving it the deepest attention.

"Ah!" sighed the old man one day, gazing at the two lovely faces opposite him, beaming with interest and animation; "ah, if I only had your heads!"

"Your wish is easily gratified," said the Princess laughingly. "We will have our portraits painted for you immediately."

"That would do no good," he sighed, "I want you in the flesh. My 'Iphigenie' should be beautiful and these singers are so homely, nothing but paint-pots!"

Gluck finished his opera and word came to M. de Vismes to produce it immediately. The manager attempted to delay, but the Royal command was all powerful and he was obliged to break his promise to the Piccinists, whose rage was great, but there was no help for it.

On the morning of the eventful day as Gluck was leaving

the opera house, the final rehearsal being just ended, his attention was called to a disturbance in one of the boxes, where a poor wretch who had secreted himself there in wait for the evening's performance was being unceremoniously dragged out by the employes of the theater, he resisting vigorously the while.

"What's all this?" inquired the manager.

"This villain was hiding to see the play to-night, and doubtless do some robbery at the same time.

"You lie, rascal, I never robbed in my life! But, oh, sir," to the manager, "I so want to see a great opera once, and one of the divine Gluck's, too! If you but let me in; I have no money to pay for a seat, it is true, but I will work at whatever you say."

"Don't trust him, sir, he's a vagabond or I never set eyes on one."

"Come," said Gluck, now interfering, "leave this young fellow to me. And you, sir, follow me; I must hurry home and I want to speak with you."

The young man gazed at him as though scarce comprehending and then sank on his knees: "The great Gluck!" he murmured.

"Come, we must be going," said the good knight in a softened voice, and he walked out to the street closely followed by his young protege.

"So you want to see 'Iphigenie?' And why? Are you a musician?"

"Ah, if I could only think myself one!"

"And you have never seen an opera? Too bad. You are not Parisian, I fancy, what is your name?"

"Mehul, I am from Belgium."

"Well, Master Mehul, here we are at my lodging, come in. Do you play the harpsichord?"

"Yes, monsieur."

"Then sit down and play something; nay, man, never look so frightened."

Almost fainting at the idea of playing before the master, poor Mehul obeyed.

"Humph!" was all the papa said when he finished; then added, "Here is a ticket for the opera; come to-morrow

about this time and tell me what you think of it. Stay, those clothes are hardly fit; here are two louis, get yourself a better coat. Now wait," as he saw that Mehul was about to decline his alms, "I am not making you a present, but despite appearances I do not think you either a thief or a vagabond, so I simply advance you this, I expect you to earn it. I need a valet, scribe, secretary, whatever you please to call it, so if you like I will engage you. I shall give you a small sum each month and, when I am not too busy, a few lessons in music. How does that strike you?"

"Oh, sir, you are too kind; I am not worthy of it!" and the affectionate fellow burst into tears as sinking on his knees he kissed the good papa's hand.

"There, that will do! By the way, I leave Paris soon to return to Vienna and the Mother," with a softened look as he thought of her, "but perhaps you do not care to leave here?"

"Oh, sir, I would follow you through the world!"

"Iphigenie en Tauride" proved the triumphant finale to the old Chevalier's long series of masterpieces; each night the house was, if possible, more crowded than on the preceding one, and nothing else was talked of throughout all Paris.

Then Piccini's work was produced, with the celebrated Mademoiselle Laguerre as the prima donna, who despite her unenviable record was a favorite with the public. The first night saw a full house, most of them drawn by curiosity, but it was soon evident that the opera could not compare with Gluck's.

The second night was honored by the presence of the King and his court. Piccini conducted, and soon became aware that something was wrong with Iphigenie; she seemed unable to stand unless supported by her attendant priestesses, staggered about the stage, stammered in her parts, and made faces at the pit. It was too evident that the fair Laguerre was drunk! The presence of royalty could not restrain the uproar; shouts of laughter resounded throughout the house, and some wag sang out: "This is not Iphigenie in Tauris; this is Iphigenia in Champagne!"

The King's displeasure was severely manifested at this exhibition and he ordered the offending singer to prison.

De Vismes, chagrined and ashamed at this contretemps, came forward and announced that in place of the opera a grand concert would be given the following evening, at which the new prima donna, Signora Georgi, would appear. People asked each other eagerly who Signora Georgi was? Yet they had sufficient confidence in De Vismes to believe that he would not produce an unworthy singer. Accordingly the house was crowded for the concert.

The grace, freshness and beaming looks of the beautiful young girl produced an immediate impression in her favor, but when the magnificent tones of that wonderful voice rang through the house, the enthusiasm knew no bounds. For several nights she appeared, each time with additional triumphs, witnessed with a sad proudness by a young man in the audience, who, shaded by one of the lofty columns beneath the balcony, came each night to feast his eyes upon the singer with a melancholy gaze that never wandered from its object.

Then the Laguerre was released from her confinement at the intercession of many gentlemen of the court and Piccini himself, and the opera was resumed, De Vismes, satisfied with the success of his protege, arranging to send her on a brief tour through England.

One afternoon Mehul, much altered and considerably for the better in outward appearance, was shown into the Signora's presence.

"Georgini, you are going away!"

"For a short time, my friend; I am glad to see you first to say 'addio' and to know that you also are prospering, I see."

"Yes, I have had better fortune than I deserve. I am with the great Gluck."

"With Gluck! Then you should indeed be happy; I am very glad, Signor."

"I, too, am about leaving Paris, but I could not go without one word with you. Oh, Giorgini, have mercy upon me!" he exclaimed, flinging himself at her feet; tell me you will sometimes think of me! I will try so hard to become worthy of you, and who can tell what the years will bring! Ah, cara mia, I love you, I love you! Will you not try to love me

just a little?" and seizing her hand he covered it with passionate kisses.

"Why will you always tease me so, Signor Mehul! We are both going away; if we ever meet again it will be time enough to talk of things then."

"You will think of me sometimes?"

"Peste—how can I say! You plague me to death! I declare I shall wish by and by I had never seen you."

"Giorgini, are you perfectly heartless!"

"No, my friend, but you are never content. I have said let us be friends. Now go, and a good voyage to you."

"Giorgini! Giorgini!" but his despairing cry was uttered to the empty air; extricating her hand from his grasp she had disappeared through the door of an adjoining room which locked with a click behind her.

* * * * *

The Chevalier left Paris, taking his young scribe with him, leaving the Gluckists and Piccinists to fight out their battles as best they might. Back to old Vienna and the house in the midst of the trim garden, to lay his laurels at Mama's feet, who welcomed her wandering knight with open arms.

The years went by. Mehul struggled bravely with his secret sorrow, and toiled on towards the goal, which he afterwards attained, of a great composer himself. Thoughts of Giorgini would come, but he worked on, waiting and hoping, ever blessing the day when he was relieved from sore affliction and distress by the good knight of the Golden Spur.

SOME QUERIES ABOUT "VOICE AND VOICE FAILURE."

BY FLOYD S. MUCKEY, M. D.

An essay read by Dr. Frank E. Miller before the M. T. N. A. June 27, 1898, and recently published in the Musical Courier, contains some statements which I cannot understand, and therefore I would like to ask Dr. Miller through your paper to give us some further information on these points, as follows:

He states that "after much deliberation and thorough discussions of the subject one conclusion was irresistible, viz., that for the present the only practical vocometer is the finely trained organ of hearing of the tried and experienced maestro," and hence that this must be taken as the standard by which tones must be judged.

A standard is that which is set up as the basis of comparison and therefore must always remain the same. As hardly any two teachers agree as to what a good tone is, then such a standard must be continually changing, a condition which is directly opposed to the meaning of this term when used in this sense. However, you mention the name of only one teacher in your essay and we might infer from this that the ear of this teacher is the standard which you have so long sought. Is this true? Do you mean to say that every voice must be tested by the ear of this teacher before we can be sure whether it is properly produced or not?

Again you say "that while the vocal cords and the action of the larynx during exhalation (air being forced through the cords by action of the diaphragm and pulmonary tissues and expiratory muscles and thorax) provide the initial forces for the proper number of vibrations per second for any given tone, and while they probably by nerve and peculiar muscular action influence to a great degree the beginning of tone and overtone vibrations, for its quality and timber, yet without the cavities being drawn into absolute perfect spaces of size and form to fit as tone builders or resonators for tone and vowels, the production of most any tones would be im-

possible." All previous authorities on anatomy tell us that the action of the diaphragm is to enlarge the vertical diameter of the chest and thus draw air into the lungs. Do you mean to say that all anatomists are mistaken in regard to the action of the diaphragm and that you have discovered that its action forces the air out instead of drawing it into the lungs? If so would you give us your reasons for drawing this conclusion?

It is not quite clear to my mind just what function you attribute to these so-called "hollow spaces." In voice production there are two main points to be considered; first, the starting or origin of the air waves, and second, the reinforcement of these air waves after they have been originated. It is manifest that we cannot reinforce an air wave until it has been started; therefore, the first action in voice production is the starting of these air waves. You claim to have discovered that the action of these hollow spaces is prior or anterior to the action of the vocal bands. The conclusion is inevitable then that you think that these hollow spaces originate air waves. Do you mean that the air wave starts in these hollow spaces and striking the vocal chord causes it to vibrate? If so, what starts the air wave in the hollow spaces? Also what is the use of having any vocal chords and what is the function of the breath in voice production?

My idea has always been that the breath causes the vocal chord to vibrate. That this vibration of the vocal chords originates all of the air waves of the voice. These air waves then pass through the hollow spaces, setting up a sympathetic vibration of the air in these cavities, and are thus reinforced. If this be the case then the action of the vocal chord must be anterior to the vibration of the air in the resonance cavities.

The physicist tells us that every tone is started by some sort of a vibrator. This vibrator may be wood, ivory or metal, as in the reed; catgut or metal, as in the string; or merely a small mass of air, as in the flue-pipe. Also that this vibrator originates all of the air waves, while the hollow spaces in connection with any of these vibrators simply reinforce them.

They also tell us that hollow spaces, whether open or closed, cannot originate tone and that closed hollow spaces can neither originate nor reinforce tone. Do you mean to say that the physicists are in error on these points? If so,

you must have some good reason for making such a statement.

The frontal and sphenoidal sinuses, the antia, and during the production the chest cavity are all practically closed cavities and hence it is difficult to see how they can take any part in either starting or reinforcing the air waves. If you have discovered that these hollow spaces do originate tone will you give us some of the facts on which you base this assertion? The statement which you make that there must be a certain form and size of these hollow spaces for the production of a definite pitch cannot be true because this form and size must be changed for each of the vowel sounds and all of the vowel sounds must be produced on every pitch. And furthermore, every pitch can be produced without changing the form and size of the cavities. If these hollow spaces do originate tone, do you hold with Mr. J. Stanford Brown that they act as open organ pipes?

I have been waiting for some time for Mr. Brown to answer certain questions in regard to this point, but he has failed to do so. As he seems to indorse your ideas, it may be that you can enlighten us on this point. Your diagrams showing the production of the different registers are perplexing. In the diagram for the production of the first register the tongue and soft palate are in the low position and these gradually rise as the higher registers are reached. According to these diagrams the a (as in father) is the only vowel sound which can be produced in the first register, while this would gradually change to a and e in the higher registers. It is impossible to produce the vowel e without the high position of the tongue or the vowel a without the low position of the tongue, hence all these changes must be made on every pitch. Do you mean that we can have four registers on every pitch?

Will you define what you mean by register? I do not understand upon what you base your division of the voice into (1) laryngeal, (2) oral, (3) nasal, (4) glotto-diaphragmatic, (5) chordal, (6) composite. If the position of the physicist be the correct one, viz., that the vocal chords originate all of the air waves of the voice and these air waves are reinforced by the sympathetic vibration of the air in the

resonance cavities, then all voice is dependent on the combined action of these two factors. Every tone must have a laryngeal element, because the vocal chords must vibrate to produce it. Every tone must have an oral element, because every tone receives more or less reinforcement from the air in the mouth cavity. If the soft palate is dropped then every tone will receive reinforcement from the air in the nasal cavities. Do you maintain that a tone can be produced solely in the larnyx, or the mouth, or the head, or nose, without being influenced by these other factors and that for these reasons we can classify voice into laryngeal, oral and nasal voice?

Your descriptions of the glotto-diaphragmatic voice, the chordal voice and the composite voice are so vague that I confess I cannot understand them at all. It seems to me that the lungs are simply the bellows, whose function in voice production is to furnish the breath which sets the vocal chords into vibration. This bellows is expanded by the action mainly of the diaphragm, the intercostal and scaleric muscles and the air is thus drawn in. This bellows is compressed principally by the elasticity of the chest walls and lung substance and the contraction of the abdominal muscles and the air is forced out. As tone in singing is always produced by the outflow of the air then the diaphragm must be passive and not active during tone production, and it is difficult to understand what is meant by a diaphragmatic tone. The diaphragm certainly does not start the tone. It does not reinforce the tone. It does not even force the air against the vocal chords and cause them to vibrate. How, then, can there be such a thing as a diaphragmatic tone?

The diagrams you give of the position of the vocal chords in the production of certain tones are certainly not in accordance with my observation and experience. The position of the chords, especially as shown in Figs. 3 and 5, would certainly allow the escape of a large quantity of unutilized breath; and, if it were possible to produce any tone at all with this condition of things, it would be very hoarse and breathy. My observation has been that in perfectly produced tones there must be a complete closure of the glottis at a certain point in the path of oscillation of

the vocal chords. This would be absolutely impossible if the chords were in the position shown in these diagrams. The establishment of such an improbable theory certainly needs much stronger proof than a mere statement.

In your description of the glotto-diaphragmatic voice you say: "Is it not true that the broad full chest tones may occasionally call for an exertion of the diaphragm which the latter is not capable of complying with or that diaphragm action may press too hard on the larynx? I have been making researches on the subject of the action of the pulmonary cavity being anterior and prior to the voice building of the larynx, etc." Do you think the pulmonary cavity also originates air waves and does this explain the origin of the term "chest tone?" It will be interesting to hear how any action of the diaphragm can produce tone and I hope you will give us a full and clear explanation of this question, and also full explanation of the manner in which any hollow space can originate tone.

CONCERNING ACCIDENTALS.
AN APPEAL TO COMPOSERS, REVIEWERS AND PUBLISHERS.

BY CARL FAELTEN.

The musical notation of the present day is the result of an evolution, the history of which extends over more than a thousand years, its first beginnings being credited to Hucbald, who lived from 840 to 930 A. D.

This evolution took place under varying conditions, with the aid of composers, theorists, copyists, printers, performers (vocal and instrumental), teachers and scholars, publishers and trades people, all of whom contributed their share towards the formation and development of musical notation. It is astonishing that in spite of such manifold influences our notation should become such a concise, practical and convenient medium for those principally concerned, i. e., composers and performers.

Yet the present musical notation has found its full share of fault-finders and would-be reformers, to whom its few shortcomings have seemed so enormous that nothing short of a radical change would satisfy them. Fortunately there is no danger that staff notation will ever be superseded by any of the wild schemes which are advocated occasionally by some enthusiasts. At the same time it will be well for the musicians not to consider the evolution of musical notation entirely completed, but to systematize from time to time the crude results of further natural evolution.

Systematizing notation depends at present principally on the good will of composers, revisers and publishers, and it is to them that I submit this urgent plea for a more concise system in one feature of staff notation, namely—in the use of accidentals.

The accidentals have been a target for criticism ever since they were introduced. They possess, indeed, a peculiar elasticity of meaning which makes itself particularly obnoxious in transposition, and their application is not always based on

pure logic. It is therefore doubly unfortunate that the usage of these little culprits should have become somewhat disorderly in the course of time. For anyone who doubts that at present the accidentals are employed in a disorderly and inconsistent manner, I refer to a few illustrations from the studies by Cramer in the reformed dress which the great musical pedagogue, H. von Bulow, bestowed on them.

Examine No. 1. If the natural in the tenth measure is necessary, why not use it for the same purpose in the previous ninth measure? Why repeat the flat before A in the eighteenth measure when in the previous seventeenth measure it was deemed superfluous to repeat the sharps before G, F and D?

Examine No. 2. Why repeat in the lower system of the sixth measure the sharp before D, when it was not done in the much more misleading place in the upper system of the previous measure?

Examine No. 3. Where is the necessity of the sharp before G in the fourth measure, when in the eighth measure such a warning is not given? Similar inconsistencies will be found on nearly every page of this work, and in most musical publications of modern times.

If it is the intention of composers and revisers to lead their interpreters into traps at the expense and detriment of their publications, they succeed admirably. If, however, composers and revisers wish to assist their interpreters in ready and reliable reading of their publications, they must adopt a more consistent and effective way of using accidentals.

Every experienced music teacher will testify that nearly all pupils will at least in the first readings regularly lose sight of certain accidentals in certain passages of many works, and that it makes no difference whether the pupil is musical or unmusical, bright or dull, careful or careless. This fact clearly indicates that the trouble cannot be solely with the pupil, but that misleading elements are contained in the text.

How can we establish order in the use of accidentals and at the same time aid the performer in correct reading? Shall we return to the old iron rule of Bach's time, that accidentals are never repeated inside a measure? Hardly! Such a move

would stand more on the basis of ideal desirability than on the basis of actual experience.

Or shall we accept the tendency of evolution for a liberal increase in the use of accidentals, systematize this increased use, and thus make notation plainer and more convenient than hitherto?

A step in this direction seems to be the only solution of the problem, and as a definite proposition the writer would recommend the adoption of the following rules:

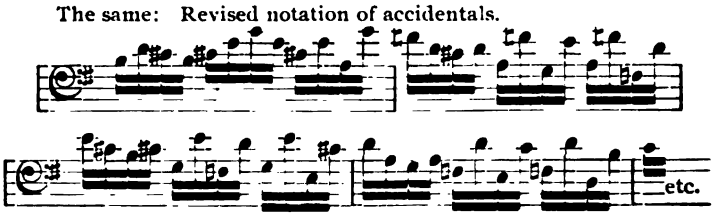
First—Indicate every deviation from the key signature by the appropriate accidental, in each single case except in direct repetitions.

Second—Indicate the return to key signature by appropriate accidentals only if occurring in the same measure regarding the bar line invariably as cancellation of all previous accidentals.

The following examples have been selected with special regard to the frequent occurrence of errors in reading accidentals in these passages:

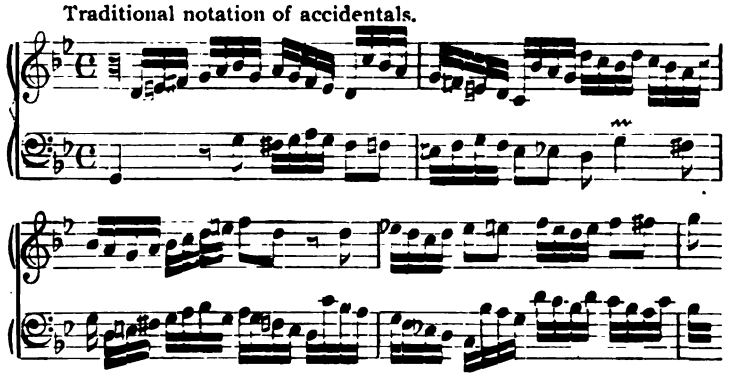
Bach: Choral figuration.

The same: Revised notation of accidentals.



Bach: Two part invention in G minor

Traditional notation of accidentals.



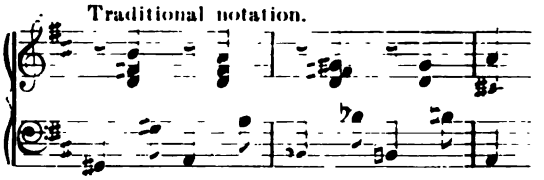
The same: Revised notation of accidentals.

Bach: Well tempered Clavichord, I. Fugue No. 10

See also measures 4, 12, 14, 20, 22, 30 and 40 of the same piece.

Beethoven: Sonata, Op. 26. Second variation of first movement. Measure 4.

Traditional notation.



Revised notation.

Beethoven: Sonata, Op. 28. Last movement, measures 17 and 18 before "piu allegro."

Traditional notation.

Revised notation.

The foregoing examples should suffice to illustrate:

Firstly—That the gradual introduction of such systematized notation of accidentals could easily be effected in new publications without upsetting anybody or anything and without making any existing publications useless.

Secondly—That such notation of accidentals is more conducive to correct reading than the puzzling traditional notation; and that their general adoption would prove a welcome

bulwark against many of the most offensive and disfiguring mistakes of the average student and of the unguided amateur.

The writer of these lines feels confident that his views on this subject will find the approval of many a thoughtful teacher, who, as he hopes, will unite with him in drawing the attention of composers, revisers and publishers to this reasonable and earnest appeal.

MUSIC STUDY IN PUBLIC SCHOOLS.

(Read Before Principals' Club, Indianapolis, Ind.)

BY HELEN M. PLACE.

The importance of musical experience in life is too generally admitted to require discussion as to the validity of its claim upon education. The special premises on which musical experience establishes its value are, however, less definitely agreed upon; so that educational thought is divided against itself as to the duties which education owes to music. And the matter meets with less aid from educational and musical authority than might be expected, on account of the fact that few musicians are teachers, and few teachers musicians.

"The method for teaching a given subject is not something to be applied," says Arnold Tompkins; "it is the life and structure of the subject. Every subject indicates its own method. The nature of literature determines how literature is thought, and therefore how it is to be taught." In like manner, the nature of music determines how it is enjoyed and therefore how it must be taught. Before taking up the discussion of method in music teaching, as conditioned by music's nature, it may be of interest and advantage to briefly review the methods now current.

Public school music shows two methods of treatment—the idealistic and the realistic, with now and then an instance which shows the hand of that rare genius, the practical idealist. It seems to be in the nature of the extremist that he is unable to take in the full scope of a subject even from his own particular point of view. The extremist's shortness of theoretic vision is shown most plainly in the defense which each makes for his practice, against the criticism of the other.

Our realist insists on a rigid scheme of technic, and justifies the work by its analogies to spelling, grammar, arithmetic, etc.; in short, justifies the study of music on grounds purely disciplinary. It will be acknowledged that there is no place in a course of study for a subject which disregards

the play of the disciplinary and logical activities; music study, like any other, needs the co-operation of these faculties. The error lies in the failure to see that music must base its claims as a special study, on the points wherein it is peculiar to itself rather than on points of identity and coincidence with other subjects.

Our idealist, on the other hand, shows a corresponding shortness of vision from his point of view. On purely ethical grounds he makes song singing the means of musical training. Press the point more closely, however, and his exposition of the ethical value of music, though clear as far as it goes, is found to be incomplete. His interpretation covers the ground somewhat as follows: Especially in connection with poetic language, as in song, music has the power to condense and intensify in a brief space of time and with greater variety the emotions of the inner life, than any other form of expression. In thus calling up and expressing such a wide range of exalted emotions, music's power to enrich, dignify and leaven life is beyond estimation. On these grounds the idealist assigns music its high place as a factor in life and education. He conceives music an elastic and exalted language for expressing definite feelings, images and ideas. It must be remembered, moreover, that these feelings, images and ideas are known in other regions of experience and have other media of expression.

Highest in the scale of expressiveness is music's power to express definite feeling, such as tenderness, earnestness, pathos, joy, melancholy, humor, caprice, etc. Next in order comes the expressiveness which admits of all manner of objective interpretations and external analogies. Under such a phase of expressiveness the motion of the music is accompanied by a mental panorama of scenes, events, situations and experiences. It is assumed that the "Moonlight Sonata" to be understood must be heard under the spell of the romantic tale associated with the title. A sustained pedal bass is interpreted as the composer's idea of divine permanence. The opening notes of Beethoven's C Minor Symphony suggest Fate knocking at the door; and so on through the mazes into which a literal and concrete interpretation leads the bewildered listener. Lowest in the scale is such an expressiveness as that arising from the suggestion, or imitation, of storms, bells, anvils, etc.

It will be seen that all these phases of expressiveness are in no way peculiar to musical suggestion or dependent on music for a means of interpretation. A great part of the discussions on the subject, however, assumes that the function of music ends with its office as a language for the expression of definite ideas, images and feelings which are in no way conditioned by, or dependent upon, musical experience. In stopping here a large part of musical enjoyment is left unaccounted for.

There is a great amount of music which appeals to the soul, notwithstanding that the element which expresses definable feeling is absent; on the other hand, the very modes and forms which in one case call up the most definite feeling fail entirely of that effect when repeated in music which in itself is neither impressive nor beautiful. Again, a certain mode is differently interpreted by different people. It is evident then that the definitely expressive element in music is neither universal nor uniform. It follows that the special satisfaction of the musical sense lies outside the definitely expressive function of music as a language in a region where musical effects are not symbols of feeling known elsewhere, not a means but an end in themselves.

The highest justification which any experience can receive lies in the line of its ethical bearing. If then it can be shown that there is an ethical bearing in this essential power of music to impress, as well as in its incidental power to express, the total value of musical experience will be augmented and reinforced by the pursuit of musical experience for its own sake. In the following discussion of the point I make no claim to originality of thought. My philosophy I have drawn directly from Hegel, and my data from Helmholtz and Gurney.

The field for originality, however, is open to all teachers of music who see an opportunity for improvement in the methods of correlating the aesthetics and technic of music into a better schoolroom practice—a matter in which, let me say, the new education has failed to reach music teaching as it has reached most other studies of the curriculum. To resume, then, we are sure of music's ethical value as a language which expresses the elevated emotions of the inner

self, the emotions being met with in many other regions of experience and expressing themselves through many other media besides music. The question is, therefore, to determine the special range of feeling accessible through music in itself, and to define the ethical bearing of musical experience on its own grounds and for its own sake.

If we classify according to the pleasure given by their functional activities, the channels of our intercourse with the external world, we find that those which have a specialized organ, i. e., sight, hearing, taste and smell, are more highly susceptible of positive and distinct enjoyment than those that have no such organ—touch and the sensation of heat and cold. It is in the capacity of these specialized senses for positive and distinct enjoyment that we have the first suggestion of aesthetic feeling.

Color unbounded by a line, an isolated musical sound, the taste of a fruit, the fragrance of a flower, are parallel things, i. e., elemental sense impressions. Now the pleasure given by the taste of the fruit and the fragrance of the flower is actually more intense than that given by an isolated color and an isolated sound. Yet after all we readily acknowledge that sight and hearing give more pleasure than taste and smell. The superiority of sight and hearing over taste and smell is evidently due, not to degree of pleasure experienced in elemental impressions, but to some power of sight and hearing not possessed by smell and taste, which goes beyond elemental sense impressions. This power of eye and ear is their capacity for a variety of simultaneous impressions, and the power to group and co-ordinate these sense impressions by their relations into distinct wholes. This grouping and co-ordinating power of eye and ear gives not only a greater amount but also a superior quality of pleasure, viz., the pleasure arising from contemplation of the beautiful. The particular relation of this grouping power to aesthetic appeal is not evident, however, until we have determined the nature of the beautiful.

To paraphrase Hegel: In spite of the gulf fixed between the ideal and the real, in spite of the contradiction between spirit and matter, there is a certain supreme condition by virtue of which the pure ideal and materiality meet, fuse to-

gether and interpret each other. It is this happy harmony between spirit and matter which, being perceived by sense, and recognized by soul, we call beauty. Aesthetic enjoyment, pleasure in the beautiful, is thus simply the soul's joy in the freedom of finding the ideal for once expressed, not compressed, by the real. In beauty, spirit's bondage to matter is removed, and the ideal manifests itself adequately and fully in terms of the real. What is the mysterious somewhat by virtue of which material manifests this new significance?

Since both matter and spirit are necessary terms in the equation of beauty, both sense and soul are involved in the appeal of beauty. Elemental materials that in themselves can yield only disconnected sense impressions under the peculiar and harmonious conditions of beauty assume a high and subtle import. The mysterious somewhat is after all simply certain perceived relations existing between materials. Through these relations simple, sensuous materials are grouped into coherent unities which manifest within themselves all the variety, symmetry and contrast of a vital organism. In other words, beauty manifests itself through form. Spirit then, as it exists in the outer world of matter, uses form as its medium of expression, and spirit in the inner world of self uses sense as medium of impression. The aesthetic sense then, not as pleasure alone but as pleasure in beauty, has the most fundamental relation to ethics.

Since beauty resides in form the eye and ear, which alone perceive form, are the channels for aesthetic appeal. Man's conscious effort to express his interpretation of the ideal through groupings of material into form is known as art. And it is to the senses through which he perceives beauty that man in turn addresses his art work. Elementary training then in any art must primarily address the eye or ear in their power to perceive relations.

In this analysis the supposed opposition between aesthetic culture and technical training has disappeared. Their difference is not a difference of mode but merely a difference in the extent and scope of the form offered to the hearing. Aesthetic culture through the hearing of large musical forms is merely an outgrowth and culmination of the power to hear in detail.

What then are the details of form with which ear training must begin? The simplest rhythmic group of auditory impressions is the measure. The simplest combination of auditory impressions which has melodic character is the interval. The power to discriminate measures and intervals then is the groundwork of ear training. The ear, however, comes to music equipped with far less facility than the eye to its arts. While the eye continually meets combinations of color and of contour, the ear meets tone in rhythmic and melodic forms only in the realm of music. The eye impressions gain, too, in permanence and objectivity through the aids of touch and muscular movement, while the ear operates unaided by any other sense.

The customary form which technical training takes is sight reading. Both our idealist and our realist acknowledge their duty to the child to equip him with an independent means of access to good music. While the idealist makes this aim secondary, our realist makes this feature the principal object of attention. If the ultimate utility of sight-reading is its reason for being, as a study of the schoolroom, it must prove its value in the use made of it by the average pupil on leaving school.

The act of reading music, unlike reading in the vernacular, implies performance of some kind. It is evident that the average pupil will not use his power to read music in solo performance. The necessity of a special technic of the hand precludes instrumental music from becoming a universal mode of expression, while opportunities for choral singing, demanding the co-operation of others, can never be more than occasional and contingent. On mere grounds of utility, then, it would seem that the stress laid on the study of sight singing is not justified. Fortunately, music is made for hearing; otherwise the outlook would be somewhat dubious for our average pupil. It is manifestly in the matter of laying the foundations for intelligent hearing that the public schools have their work before them.

Now there are two modes of hearing—the definite and the indefinite. Under the indefinite mode may be classed all those modes which do not involve any definite perception of forms, for instance, physical response to the nerve stimulus

of marked rhythm and isolated tone colors, and to the impact of large tone masses. For the indefinite hearer art as art has no message. The definite hearing of music, while based on these elemental pleasures of mere sense, is also an active process of co-ordination, perceiving further the definite forms into which the sense impressions are grouped. Art being an artificial creation expressing itself by means of forms, fails of its message when addressing eyes or ears which cannot intelligently grasp forms and their significance.

To gain power to hear measure forms and interval forms, an analytic process is necessary. The accuracy of an analysis is proved and its value complemented by a reversal of the process, a synthesis of elements into wholes again. Here we come to the vital value of sight-reading. Sight-reading is the synthetic half of ear training, and singing from the notation has educational value musically just in proportion as it is a test of the power to hear. The point is not then to find a short and royal road to the rendering of the time and tune of an exercise, but to get at the rendition by employing to the best purpose the pupil's power to hear. This brings us to the matter of materials and methods.

With even the limited opportunity which I have had to see the work in other subjects besides my own, it is plain wherein lies one of the secrets of our own schools. This secret lies in the success with which are utilized individual, concrete and vital experiences which the child brings to school with him. This capital of experience is made at once the base which yields an interest of impetus and spontaneity; to change the figure in this solvent of vitality the drudgery of the necessary technic disappears and study becomes an elixir compounded of both nourishment and stimulus. By only such a process of vitalization is it possible to infuse into the means the spirit of the end, into the part the spirit of the whole. Such a problem confronts the music teacher, and it is not yet solved.

This matter was so well stated in a recent paper on manual training that I have taken the liberty of quoting the following: "To cultivate in the child the power of the initiative that comes from his being free to do what he likes to do, and yet to gain the readiness in the use of tools that can come only by imitation—this has been our great problem. The

experiment of trying alternate doses of each and a mechanical mixture of both proved a failure. There must be a near at hand motive for each exercise and the free work must make immediate use of the exercise if the principles involved are to become a permanent possession."

The musical application of the above has yet to be worked out in its entirety. We have probably reached as high an excellence as it is possible to reach by giving disconnected portions of intentionally technical and intentionally aesthetic work, and in a mechanical combination of both a certain technical relation between song and exercise has been maintained.

But in the matter of spirit, sentiment and interest, the exercises given for elementary study fall notably short of the mark. And the possibilities of rote song experience, as a basis from which to begin analysis of rhythm and melody, are a new field for the music teacher. The matter of inadequate materials is a more serious obstacle than in any other study and has the teacher more entirely at its mercy. No teacher who is not a musical genius with a thorough musical training would attempt any original composition, while the commercial limitations put a quietus on any wide selection, even if there already existed ready made materials so graded as to enable a teacher to arrange a course for herself. It is probably the uninteresting, uninspired character of materials offered for children's study, more than any other fact, that results in and is the result of the popular misconception as to the gulf fixed between the aesthetic and the technical sides of the work.

One constant misconception to be combated in the teaching of the subject is the failure to grasp the following truth: Though the spirit of music is transcendental and elusive, its technic, being reduced to a matter of sense perception, should proceed on the lines of object teaching. To impress the fact that measures and intervals are objects to the sense of hearing, and that the order of presentation should proceed from these objects to the symbols—the name and notation—this has been a task far more difficult than would be imagined considering the constant use of the same procedure in other subjects. The tendency is to conceive the notes as the objects

of study, instead of the forms of sound combination which the notes represent.

May I briefly review the facts I have tried to emphasize? The especial and exclusive nature of musical experience as the perception of beauty through the ear; the ethical bearing of this aesthetic enjoyment; the interdependence between the aesthetics and the technic of hearing; the special line of elementary training which this involves, and the lines of improvement in method and material suggested by the above.

Before closing I would like to suggest some of the accessory features which a symmetrical course in music would present. First, let me mention the matter of tone quality. Voice culture in the usual sense is doubtless impossible under every condition. But the care of the voice requires such simple precautions regarding high pitch and light power that a teacher is directly guilty who allows the use of the so-called "street arab" tone in the school room. Until this truth is realized our public schools will continue their deadly work of ruining many voices.

One of the most attractive opportunities exists in the manner in which history, geography and music may reinforce and vitalize each other. Race characteristics and folk customs and traditions would be most interestingly emphasized and fixed in a repertoire of songs of various peoples; also national differences in musical characters as due to variety of scale forms, such as the pentatonic scale of the Chinese and old Scotch music and the minor mode of oriental music with its strange chromatic inflections. Certain facts relating to early Christian music add reality to the picture of the early days of the Christian era. Another interesting matter is the Saracenic contributions to modern music through the Moorish invasion in Spain and the crusades to the Holy Land. The study of feudal institutions would be given life and color by the part played by the troubadours and minnesingers.

I have mentioned these disconnected facts to illustrate how intimately connected is music's development with that of the institutional world, and how, by an embodiment of relevant facts of musical history in the study of general history, the knowledge of the former would become a permanent possession without especial effort toward that end.

A knowledge of instruments and the elements of form would be a product of the eight years' work, and the course might properly culminate in the eighth grade, with a biographical study of modern composers and a further acquaintance with their notable works. An ideal course would give pupils frequent opportunities of hearing good vocal and instrumental performances. Chorus practice would also supplement the class room work, not only for the sake of musical interpretation and the discipline of drill under the baton, but also for the moral value of the spirit fostered by such assembling.

Such a varied course would of necessity need the groundwork of such theoretical and technical training as indicated in the first part of this discussion. As a resultant of a gradual building up, however, such a course in public schools would, in the process of time, establish an intelligent popular taste, and perceptibly raise the moral standard by clearing one more avenue for impressions from the true, through the gentle are of hearing.

THE ORIGIN OF THE OPERA IN FRANCE.

(From the French of Adolph Adam.)

In the present paper we are not undertaking to trace the different directors who have succeeded each other at the opera since the death of Lully to our own day, because our end is not so much to trace the administrative history of this theater as to follow as much as possible the progress of the art in the different epochs.

After the month of November, 1672, the time at which Lully obtained the privilege of the opera, down to his death on the 22d of March, 1687, he never permitted any other works than his own to be presented at this theater. Consequently music made very little progress during this period. Borleau said one day to Lully: "Not only are you the first but the only musician of your century."

Nevertheless, certain authors made attempts at other theaters. La Lande and Marias each had an opera presented before the court at Versailles to the great chagrin of Lully, who had vainly attempted to prevent them. An opera was established at Marseilles, another at Rouen, and there they played works composed by musicians of the country. After the death of Lully the theater was for some time open to mediocre composers, the most part of them his pupils, such as Colasse, Louis and Jean Marais, Desmarest, Gervais, etc. Only one man of talent was noticeable; this was Charpentier, who had already begun to make himself known eleven years previous by the music of the "Malade Imaginier" (imaginary invalid). This musician was a very capable man; in his youth he had been in Italy, where he studied composition under Carissimi. On his return to France he was not able to find any method of making known what he was capable of doing, and he was almost fifty-nine years old before his first opera, "Medea," which at first did not have by any means the success it gained later, because the music in it appeared too complicated.

The opera languished until the coming of Campia, one of the most celebrated and most prolific of the French musi-

cians. His first work, "L'Europe Gallante," was a masterstroke. In place of the measured and monotonous melody of Lully and his successors, he offered a more varied rhythm and a color less depressing. The greater part of the airs in "L'Europe Gallante" became popular.

One of these airs, more popular than the others, has come down even to our days; it is that which is known under the ridiculous denomination of "Mandelon Friquet." Campia had eighteen works presented at the Royal Academy of Music, all of which had great success.

In 1700 there was a veritable revolution in the music of the theater through the introduction of an instrument without which it is difficult to imagine how they could possibly have had an orchestra. Monteclair was the first musician who introduced the double bass into orchestra of the opera. The bass part had previously been confined to the bass viols, instruments rather weak and insignificant, which never had much strength and could by no means sustain harmonies so powerful as the formidable adversary which came to take their place.

They mention also among the composers of this epoch a woman, Mme. De Laquene, the wife of Sieni Laquene, organist of Saint Severn and Saint Gervais. Observe how one of her contemporaries expressed himself concerning her: "Mme. De Laquene has composed many works. One might say that never had anyone of her sex had so great talent for the composition of music, and for the admirable manner in which she plays upon the organ and upon the clavecin. She above all had a marvelous talent for preludes and improvising; and sometimes during an entire half hour she continued a prelude with melodies and chords extremely varied, and of a taste which charmed the hearers. She excelled as much in vocal music as in instrumental, and her work is to be seen in all kinds of music, such as the opera, the cephale, etc.; 'Procris,' a tragedy represented in 1694; three books of cantatas, a collection of pieces for the clavecin, a collection of sonatas, a Te Deum for chorus, which she had performed in the Chapel of the Louvre for the convalescence of the king, etc."

Destouches at the same epoch obtained also great success. But the composer the most influential in this time

which succeeded Lully and Marais was unquestionably Mouret, whom someone had nicknamed "The Musician of the Graces." All his works have a touch of lightness and gayety which appealed extremely to the dilettante of the time. He had great facility in composing, and although he died very young few musicians have left as many works as he and of so great a variety. He composed six operas, many collections of instrumental music, a great number of ballades for French and Italian comedy, and many varieties of lighter music. The pretty air, "De l'Amour Suivons tous les Lois," the charming duo, "De l'Amour Suivons les Traces," are by Mouret.

It was in the month of December, 1715, that the opera first had the privilege of giving public masked balls. This species of spectacle has continued down to the present time. The price of admission was originally fixed at six francs per person.

We come now to say a word concerning the sacred concerts as an annex to the opera. The Concert Spirituelle was established in the month of March, 1725, at the chateau of the Tuileries, by the privilege of the king accorded to Sieur Philidor, controller of the music of the royal chapel, on the condition that this concert should always be attached to the opera and that the Philidor should pay it (the opera) six thousand francs per year. The first concert took place on the Sunday of the Passion, the 18th of March, 1725. The program was as follows: It commenced by a suite of airs for violin by La Lande, followed by a caprice by the same author, and his "Confitebor." They played next the concerto by Correlli entitled "Christmas Night," and the concert finished with a cantata, "Domino," a motet by La Lande. It commenced at six in the evening and finished at eight with the applause of the whole assemblage, which was very enormous. These concerts continued to take place at the Tuileries in the so-called Swiss Hall. Nevertheless, the king, coming to Paris in 1744, wished to reside at the chateau, and it was necessary to destroy all the boxes and decorations of this concert hall. The 1st of November the bills announced that the concert would be given in the hall of the opera, but the Archbishop of Paris prohibited it, and there was no concert on that day. The 8th of December, on the Conception of the

Virgin, they gave a sacred concert in the same hall at the Tuileries, but they had no boxes, and only chairs and benches.

The concerts continued to be given in the Tuileries down to the Revolution; it was re-established under the Empire in the opera and continued in the same place down to the revolution of July, when it was entirely abolished, nobody knows why; because if this concert was comprised entirely of church music, considering that there was no other church music given in Paris, it attracted probably a large number of people who very much regretted to be entirely deprived of a class of music which had produced so many master works. Let us return to the opera. In 1733 the first work of Rameau appeared, "Hippolyte et Aricie," which produced an extraordinary sensation. At first they had difficulty to accustom themselves to this kind of music, which differed so extremely from anything they had heard down to that time, but the richness and the variety of the accompaniments, the force of the harmony, the new treatment of the melody, the unusual cut of the airs, all these novelties finished by throwing the spectators into an ecstasy of delight.

"Hippolyte et Aricie" was succeeded by the "Indes Gallantes," which had still more success, and when in repetitions of this opera Rameau added a new act, that of the savages, from which everybody knows the beautiful march called "Dalayrae," as very happily put in the second act also "Azemia." Afterward came "Castor and Pollux," which passed for the master work of this author, and which revoiced in effect a number of beautiful pieces. Rameau, although fifty years old at the beginning of his operatice career, had sixteen operas presented before he renounced the theater the last ten years of his life. He was the first who employed the clarinet, in the opera of "Acanthe et Cephise," presented in 1751, for the birth of the Duke of Burgundy.

In 1752 a great innovation took place at the opera; some Italian comedians came to get representation at the Royal Academy of Music; they made their first appearance Tuesday, the 1st of August, 1752, with "La Serva Padrona." The great success which they obtained here awakened numberless competitors, and it was then that the war was born between the Bouffonists and the Lullists; the latter gained the advantage in 1754, and the Italians returned to their coun-

try. Their sojourn in France was not without influence upon French music, which took from then on a more attractive form and became more enjoyable. In spite of its immense success the "Village Doctor" of Rosseau did not bring forth any other works of a similar order at the opera, but the opera comique arose by a translation of similar works, and even by new works which commenced to be played at the Comedie Italian. During twenty years the grand opera was in a state of decadence, and one might say that it looked as if it would never recover from its victory over the Italian Bouffons, when at last Gluck appeared in 1774.

His "Iphigenie en Aulide" was followed a little later by his "Orfeo" and "Alceste." Piccini, preceded by the most brilliant reputation, came to play at Paris his "Roland." The success of this opera gave rise to a new musical war by which the reasonable amateurs who knew how to applaud that which was very beautiful profited very much. Gluck followed "Roland" with his "Armide" and "Iphigenie en Tauride"; Piccini replied to these two master works with "Dido." Afterward came Sacchini. Sacchini, already celebrated in France by the translation of some of his works, arrived in Paris in 1753, not fifty years old. His first work, "Renaud Chimene and Dardanus," failed to excite the same enthusiasm as the first works of Gluck and Piccini, because the public was already familiar with this kind of music and the attraction of novelty was not so great. It was not the same with his "Oepidus" at Cologne. The interest of the poem permitted one to realize all the beauties of this ravishing music, so simple, so sweet, and at the same time so dramatic. Nevertheless, let it be believed that these productions encountered so much opposition that Sacchini, disgusted by his sojourn in Paris, took his departure to enjoy in England the fruit of his labors. For this he had but little time before death overtook him. He succumbed to an attack of the gout the 7th of October, 1786. After his death his opera of "Avire et Evelina" was given, Rey, the director of the orchestra of the opera, having finished the music. French composers remained in possession of the theater of the opera after the death of Sacchini; but the musical revolution had been achieved, and all the long works were written in the same system as those of Gluck and Piccini. We might mention certain operas by Catel, Mehul, Leseuer, Berton, Gretry,

etc., but for a long time all of these works have gone into oblivion. And at last Spontini appears, who with great difficulty secured the production of his "Vestale" in 1807. The appearance of this work created an enormous sensation. His "Finavedo Cortez" was less happy, and it was only at its repetition in 1816 that it had a complete success.

Spontini left Paris almost immediately to go to direct the opera at Berlin. The slight success of his last work, "Olympie," makes one imagine that his genius had entirely expressed itself in his first two works and that nothing but mediocrity remained. Nevertheless the art of singing, which had made great progress in France, remained completely stationary at the opera, and they sang for ten years more absolutely in the same manner as for forty years previous. A little later Rossini arrived in Paris and engaged to write operas, insisting, however, that they should give him singers who could really sing, and this led to the debut of Mlle. Cinti.

This was the first step towards the revolution which gave this theater the "Siege of Corinth," the "Count Ory, "Moses," the debut of Levasseur, the resignation of Derivis pere, and the progress of Adolph Nourrit. M. Auber brought out his "Muette," and the success of this work was immense; "William Tell" was less happy at its first performance, but today all the beauties of this master work are appreciated and the public greets it with enthusiasm.

In 1830 the opera underwent an important administrative revolution. Ceasing to be carried on by the government it became the object of private enterprise. Everybody knows the prosperity it has achieved under M. Veron, thanks to the capacity of the director and the immense success of "Robert the Devil," and the reunion of such talents as those of Nourrit, Levasseur, Mmes. Damoreau and Taglioni. The directors who succeeded M. Veron have not been so happy, and experience seems to indicate that the opera ought to be returned to the state. The suppression of pensions has brought it about that the singers are too exorbitant in their rates for reason, or even to permit the opera to continue, and the only way it seems to me that this tendency to high prices can be abated is by offering prospective compensation of a pension. This is not possible for a temporary director, and it would only be the state or the town of Paris which could carry out such a plan.

[illegible]

rhythmical side of our public school work will be obvious; nevertheless I think it prudent to give a little sharper definition, as the photographer would say, to my statement of belief, in order to guard against misunderstanding as to details.

From the foregoing it might be possible for someone to gather the idea that I would advise a certain amount of preliminary practice on the drum as a schooling for would-be piano pupils, or would provide all school children with "clappers" that they might develop a feeling for rhythm before entering upon active voice-use in the school room.

Not so; I would at once place the pupil on a familiar footing with his instrument, whether piano or voice, and so regulate his practice material as to allow him at all times to devote a large share of his attention to the rhythmical side of the work.

The onflow so noticeable in all music naturally suggests as material for comparison bodily movement as seen in walking, running, dancing or acrobatic feats. Of these, the three last are modifications and developments more or less apparent of the first, and ability to do any one of the latter would readily be accepted as evidence of long and successful practice in the elements of locomotion. Following up this train of thought, the progress of the infant from the time he takes conscious delight in the movements of arms and legs while supported by his elders may be compared to the rote stage in singing.

This stage overlaps and accompanies for some time the creeping period in which the child begins to make voluntary journeys about the nursery on tours of independent research.

During the period of exclusive creeping the child loves to take long trips through the house supported by the arms and making the motions with his feet which he has observed to accompany walking in his elders. In this way he rapidly and readily passes up and down stairs and about the house, and obtains knowledge and experience in the use of his legs. He may, and very likely does, walk on his heels or his toes or the sides of his feet, but none the less is he gathering experience in the art of locomotion which will be useful to him later.

This corresponds to the period of song and scale learning

by rote, and is a time for facility of movement, for the child is supported and borne along with very little outlay of his own strength.

Finally, the infant takes a step on his own account and thenceforward his progress is only limited by his surroundings.

No one at this stage of the child's progress in learning to walk would wittingly obstruct the path of the young learner.

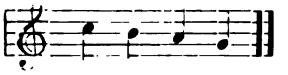
Hurdle racing and the surmounting of systematically prepared obstacles is something that only comes after long and successful practice in walking and running.

The walking stage is a long and interesting period for both the child and his preceptors, and, in its beginnings, corresponds to the short, but gradually lengthening diatonic journeys up and down the scale tones on the staff. All our energies must now be directed to fostering the facility and rhythm of movement which the child acquired during the period of exclusive rote singing. There is a great danger that this easy-flowing, rhythmical quality of the work will be lost unless the ground is carefully cleared of obstacles.

There are three things that the child must do with ease and accuracy before he has mastered the first principles of locomotion, and in his singing the same things must be as well in hand.

I. The child takes a few steps in a straight line and stops. He has not yet the ability to turn upon his feet and go back whence he came.

So our little learner sings



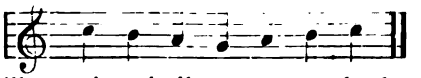
and stops.

II. The next accession of power enables him to take the steps, stop, turn about and retrace his steps.

Our musical novice sings

III. The child acquires the ability to take the steps, turn and come back without arresting the movement.

Our musical child sings



These three illustrations indicate compactly the ability which

must be acquired by the musical child before attempting anything but diatonic work from the staff. The musical gait must be established and become a habit before the disturbing element of internal recognition is introduced. At this point numerous things which have come under my notice occur to me as illustrations of the fallacy of introducing irregularities before the gait has been well established.

Hurdle racers do not become such at once, but are developed from full-fledged runners, who first practice the jumps separately and afterward in connection with their already established gait, and that runner makes the most successful hurdler who is able to so incorporate his jump into his gait that it becomes merely an incident of the latter.

Attending the horse show, not long since, I was much interested in the jumping of horses in the hunting class. They were obliged to clear a hedge and a fence, and the difference among the various teams in the manner of making the jumps was most noticeable and plainly indicated different methods of training.

Some horses, when perhaps thirty yards from the obstacle, would change from their long, swinging gait, make a series of short, jerky steps, and come almost up under the hedge, when they would crouch and with apparent effort go over. Others carried the rhythm of movement throughout their whole performance, taking the jumps only as incidental to their gait.

In the first case, sight of the obstacle caused an entire change in the gait of the horse and introduced a movement utterly foreign to the rest of the performance, while in the latter the jump was so incorporated into the gait that the rhythmical swing of the whole was continuous, and these horses sailed over the obstacles like birds, making free use of an element which the first ones failed utterly to appropriate, that is, their momentum.

Illustrations of this sort might be multiplied to show the firm establishment of a gait is positively necessary at first and that when that is done in such a manner as to have become a habit, the irregularities, which are at first practiced aside, can be taken into, assimilated with, and made a component part of, the habit. This matter is taken up with such insistence and detail for the reason that so many are strong be-

lievers in the other method which follows the practice of introducing skips in the early staff exercises.

The foundation of a habit may be intentional, as when one passes through a certain set of prepared exercises for the purpose of accomplishing a definite object, as for instance, the "set up drill" of the army, designed to develop a military carriage, or it may be the logical result of environment, but in whatever way formed, the tenacity of habit is unquestioned.

I, myself, have had first and second grade children wrestling with staff exercises containing intervals, and now know many others who are doing the same, the pupils, like the horses first mentioned, hobbling up to the skip, nerving themselves, and going over, and have vainly anticipated that day when such ease had been gained in the singing of intervals that this unevenness in gait would disappear.

After some years' experience in that method I am convinced that it is about as difficult to develop a flowing musical gait from the interval end as it would be to train a lusty flea or grasshopper to proceed in an upright and orderly manner. The old habit is bound to reappear, and that being so, let us take measures to have the "old habit," as regards the musical gait, a correct one.

The Virginia, or, as it is often called, the North American, deer is by general consent the most graceful member of this graceful family. This grace is the logical outcome of the environment of the animal. Its natural habitat is the comparatively level country of eastern North America, where obstacles are the exception.

Many of my readers are familiar with the marvelous way in which this animal clears anything that comes in its course.

Its habits of locomotion are formed on smooth ground; hence the grace and rhythm of movement. On the other hand, the mule deer of the mountains of the West, whose early locomotion is over rocky and uneven country, has a short, jerky gait quite in keeping with the country over which it has to pick its way. I have seen this animal after eight years' residence in the habitat of the Virginia deer, and its gait has remained so typical that no difficulty is experienced by the trained observer in distinguishing the difference as far as the eye can reach. All this goes to show the insistence of habit

long after the cause which grounded the habit has disappeared.

If illustration of a more strictly pedagogical nature were needed to support my claim, look at the teaching of reading. All the energy of the teacher is directed to the acquirement of a gait. The old "I—see—a—boy" kind of reading which extended well along into the years of my primary education, and the results of which I feel to-day, has been done away and now it is "I see a boy" from the start. A vocabulary of one thousand words is a good thing for a first-grade pupil to possess if the child has acquired speed and intelligence in its use; if not, then give me the child with a vocabulary of three hundred words who has established a gait and has never known anything about the "I—see—etc." style. This one has laid a foundation upon which he can build indefinitely. I would give my primary pupils the ability to sing at sight in a rhythmical manner diatonic exercises embracing the three difficulties before mentioned:

I. Progressions in straight lines.

II. Progressions in straight lines with pause and return.

III. Progressions in zigzag lines.

I would magnify the importance of passing bars at the proper time, tolerate no looking back at the obstacle which has just been passed, but press onward to the end, until a musical habit of gait has been established.

This having been accomplished, their attention may be turned to the introduction of irreguiarities, which, if judiciously presented, may be worked into their capital stock without interference with what has then become a rhythmical habit. No serious difficulty attaches to the teaching of children to sing intervals at call at any stage of their progress that is deemed expedient. It takes time and patience, but has been successfully done by thousands of teachers in the first year of school.

Here, then, is a difference in creed. The fact that some other person's pupils can sing all sorts of intervals which mine cannot does not disconcert me in the least. I am more concerned at first about the manner than the matter of the performance. Vocabularies are easily enlarged, but the halting use of a vocabulary is very hard to correct.

The fact that first-year children can be taught to sing inter-

vals rapidly and accurately at call shows us that the difficulty which really does exist for the child in singing intervals from the staff must lie in the failure to readily recognize the distances on the staff degrees.

Let us return for a moment to the beginner in walking, where, perhaps, some parallel may be traced which will lead us along the same lines indicated in this paper.

The difficulty primarily lies in the lack of judgment in children regarding distance, and shows itself in the perfect composure with which one newly learned to walk steps off and goes headlong down a flight of steps.

In the two cases the remedy is the same. As continuous passing up and down the steps one by one will develop this judgment of distance and finally enable the learner to calculate with ease what was at first unintelligible, so continuous practice by the child on diatonic exercises from the staff will bring about a knowledge of its degrees.

In the majority of homes the daily needs and pleasures of the child lead him to pass many times up and down steps, and either consciously or unconsciously he compares the height of various obstacles which come in his way with this, the most convenient, because the most familiar standard. This being the method by which the child cultivates judgment of distances, and the only difficulty regarding interval singing from the staff being a lack of ability to quickly estimate distance, our task resolves itself into doing just what the child does in the case of the stairs. Our pupils must sing over and over the staff degrees, using exercises which introduce no skips until the musical gait is established, when thirds, fourths, fifths, etc., can be introduced as fast as the children's judgment of distance is developed, so that the recognition of the skips on the staff is instantaneous. When this familiarity with the staff is gained the interval is sung at sight with the same readiness which we have seen exemplified by so many schools at call.

I remember the statement of a lecturer to whom I listened some time ago that "Children do not sing intervals, but sounds of the scale; the interval may and does result, but the child sings two sounds of the scale."

At first I did not quite understand the full application of this, but upon reflection I concluded that inasmuch as my

pupils, when I called for a fifth or a minor third, sang "do—sol" or "la—do," and so on through the list, possibly my time and energy might be better expended in a more perfect teaching of the standard from which all these small units were taken.

In other words, if a man has a foot rule, and understands its use, why load his pockets with an assortment of fractional measures running all the way from one-half inch up?

No claim is made that this paper contains any original matter. The illustrations may possibly be a little novel, and the most I can hope for is that it may stimulate thought on the part of someone who has been following along certain lines because someone else did the same. I expect no one to change methods on my recommendation, but ask a consideration of the grounds of my belief as set forth herein:

I. It is my belief that the child finds his chief difficulty, not in the singing, but in the recognition of, the interval upon the staff.

II. It is my belief that the paramount object of our work during the first three years of school life should be the establishment of a good musical gait, and that interval recognition from the staff in the form of rhythmical exercises ought to be excluded until that object has been accomplished.

What is your belief?

CHARLES I. RICE.

Worcester, Mass., June 7, 1899.

The English opera of the Castle Square Company closed a seventeen weeks' term at Studebaker hall at the end of July. During the entire time a very large business was done, the bargain matinees generally bringing the entire seating capacity of the house and several hundred of standees, sometimes as many as six hundred. The evening performances were almost always quite full and often crowded.

Of the performances much can be written in praise. The best feature of all was the staging, due to the stage manager and the scenic artist, Mr. Burridge. In spite of a shallow stage (thirty feet) originally intended for concert use only, the scenic artist managed to present a highly illusive perspective, and even in complicated scenes with a full stage the difficulty under which these great pictures were given was always concealed from the spectator. Next to this feature of excellence was the chorus, which was large and highly effective. In certain respects the list of principals was creditable. Mr. Moulin proved a very good comedian, with, however, a tendency toward the last to imitate Eddie Foy (Where is Foy?)—a tendency which ought to be nipped in the bud. The chief lady singers have shown good voices as a rule. Miss Mary Linck disappeared from the casts toward the last of the performances. There was a very promising young soprano in Miss Carrington, and Miss Laura Millard gave commendable impersonations. The best of the singers was Miss Yvonne de Treville, who is promised to return in the fall, when a season will begin and continue during the entire year. The orchestra, under the direction of Mr. Steindorf, improved very much. Unfortunately for this management this admirable musician is not available next season, his engagement with the Alice Neilsen Company having still some time to run.

While heartily congratulating the management upon this long-continued success of a highly deserving experiment, which has in it great possibilities of popular education as well as amusement, I have to regret a few undesirable elements, which ought to be remedied as soon as possible. Aside from the comedian, the singers showed themselves poorly able to sing their own mother tongue, and some of them, Mary Linck in particular, wholly unable to do so. This is due to imperfect instruction, impure method and to having been trained by foreign teachers, who very naturally are ignorant of the niceties of English speech. In the present state of vocal training, there ought to be little difficulty in finding somewhere in America a few talented young singers who have mastered the art of singing and at the same time have dramatic training and talent. Certainly there must be such persons. Even if the average American girl is so poorly trained in music as to be a slow and unreliable study, she might have more time and two such singers alternate upon successive weeks. To the outside observer there would appear no reason why this part of the work might not be materially improved without adding anything to the expense.

Upon the male side it is pleasant to note the generally good voices, particularly the tenor, who was so effective in "Pinafore" and other operas. Mr. W. C. Stewart was universally recognized as an artist of high ideals; it would be better if his voice had greater sonority for such a role as that of the Toreador.

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The other element suggested as capable of improvement was the tendency, very noticeable toward the end of the engagement, for the comedy to run into horse play. This is a delicate point on the American stage, the average citizen seeming to require much breadth in his comedy effects. If the Castle Square opera is to continue to hold a place of musical and artistic consideration, it will be necessary to exercise decided repression at this point. Grand opera, or even opera comique, with a De Wolf Hopper or Francis Wilson or an Eddie Foy obligato, is not the kind of grand opera which musical people are longing for. In the long run this sort of thing wears itself out. It vulgarizes the whole performance.

Take, for instance, the cake walk in the second act of the "Tarantella"; what could have been less suitable? Nothing, unless it were a funeral—and even that might have been justifiable, if the central figure had been well selected.

* * *

They are promising Wagner's "Mastersingers" in the fall. But heaven grant that Beckmesser be not drawn upon the Eddie Foy lines. There is also something appealing and a trifle pathetic in a "Mastersinger" score played by twenty-four instruments. Worse things have been done, it is true; and there is always a penitentiary. But let us not borrow trouble. Perhaps we will be fortunate and get as good a "Mastersingers" as the Carl Rosa troupe is reported to have been giving in England any time these ten years. We are a little behind in some things, here in America.

* * *

And speaking of all this over-acted "comedy" in opera, Philip Hale, of Boston, passes along approvingly a recent Boston coinage of the word "guffoon" as that of the patron of this absurd comedy. A guffoon, Hale explains, is a person ("das" guffoon) who guffaws at the actions of a buffoon. The word fills a long-felt want, and it might simplify matters to have certain evenings specified as appealing specially to the guffoon class of patrons. They do things well in Boston—some things. Guffoon is good.

* * *

I have several times before commented on the need of an improved training for piano teachers. There are many reasons why something of this sort is needed very much. The musical conversatories throughout the country are giving hundreds of certificates to young teachers every year, and as a rule are granting these certificates after a little more than one year's training, and at least one year before graduation. This means that the student of the piano is supposed to be competent to teach piano-playing some time before she has carried her own education to any point of reasonable completion. More than this, in a great majority of schools there is little or no attention paid to the principles of teaching and the effective use of the material. In fact, so far as I know, the following omissions are true of all our conservatories, large and

small, namely: In the first place, the students do not pursue music as literature. Every pupil in the course of her own studies takes a few pieces of each one of the leading writers for the piano, but there is no provision for her studying the entire output of any master in order to become acquainted with his works as a whole. Thus the young teacher ordinarily knows of Chopin one or two of the waltzes and possibly the nocturne in E flat; of Schumann, perhaps a nocturne and a few of the small pieces; of Beethoven, possibly the "Moonlight Sonata" and one or two others; of Bach, an invention or two and one or two preludes or fugues and possibly a few gavottes. Yet nothing is surer than the fact that every competent young teacher will very early in her experience find herself needing just this very acquaintance with the works of the principal musical authors as a whole, because cases will arise where the few pieces she has herself taken for lessons fail to answer the purpose. Moreover, our well-trained music teacher ought to be a cultivated and well-educated person in music; but no one can claim this distinction who is without a comprehensive knowledge of the works of the great writers.

In the second place, she is equally wanting in the knowledge of the material of teaching, such as the various kinds of studies. The few works which she herself has played she is probably able to administer, but, once outside this narrow province, she is at a loss which way to turn. I do not insist upon this point for reasons which will appear later in this discussion, because a complete knowledge of the etude literature of the piano is not an unmixed blessing but is quite likely to occupy attention which might have been more profitably directed elsewhere. There are certain works of the etude writers which every young teacher must know or remain ineffective in her work. Among these are the best studies of Heller, Haberbier, Chopin and Liszt, because these studies in their several grades contain some of the most productive material for certain very desirable phases of piano playing.

The most singular omission in the equipment of piano teachers, both old and new, is their want of intelligent tone production. There are whole schools of music which reduce piano playing to a business of exercises and finger extension, leaving entirely untouched the fundamental question of tone color

and expression in playing. One has only to listen to the first fine artist one hears and compare the remarkable varieties of expression and tone under his fingers with the empty and meaningless playing of ordinary students and their entire disregard of expression, to see that it is now a question of a young student who has progressed but a short way on the road, but of a young student who has not even made a beginning and has no idea of going upon the road to artistic perfection. Nothing is surer than the fundamental principle that the first thing to learn in playing any instrument is the art of producing a good tone upon it and later of diversifying this tone in all varieties of directions.

* * *

Many of the elements lacking in the equipment of the ordinary teacher ought to have been acquiesced in her elementary studies, if she has made them, and the elementary studies ought to have been carried much farther than is usually the case.

The standard of graduation in most of the schools and conservatories has now been materially raised above that of several years ago. A more diversified training is given, and in many of the schools the pupil is required to produce a piano recital in which the principal styles of music are represented. Nevertheless the standard of technic is yet too low. There is no reason why a young woman who graduates with a diploma should be unable to play a little assortment of the common pieces of Liszt and a general variety of the better pieces of Chopin. For instance I should say that any smart young woman, well trained in her early work, ought to be able to play at graduation at least eight or ten of the Chopin studies and such of the separate pieces as the easier ballades and scherzi. A piece like the polonaise in A flat is a different thing. This requires an element of endurance and of true technic which would be found only in the case of specially gifted students. The same limitations would prevail in the works of Liszt. The ordinary concert pieces would be found practical enough. The studies for transcendent dxecution belong to post-graduate studies, and are too difficult for this stage of the education. So also I would say that some acquaintance with Brahms ought to form a part of the outfit of the well-trained graduate.

It will be observed that the list of pieces given above but little exceeds the suggestions of many schools and conservatory catalogues. These pieces, or many of them, are mentioned over and over again, and occasionally we find one or two of them on the programs.

Now what I mean is that the student should be trained to such a point as to be able to play works of this magnitude one after the other in entire programs. But this is something that is not usual, because every teacher knows how it is that many pupils forget one piece while they are learning the next, and at the end of the year's study have only one or two pieces to play instead of the fifteen or twenty which they have taken up in the year's work. This temporary leakage happens in almost all cases, but, if the education is continued and proper review exercises are had, there will come a time when the pupil is able to play a program of these large works and to do it easily, with that kind of spontaneous intelligence which makes such a program interesting. It is, of course, a question whether every person who wishes to graduate in music should be held to this high standard or whether allowance should be made for those who are not sufficiently gifted or who start too late in life. Some kind of an arrangement should be made to meet these cases, as by the provision of a first-class certificate involving this perfect acquaintance with master works, and a second-class certificate for those who have made the studies and have learned to understand and appreciate the master works but have not been able to train their hands to the point of playing them well.

The relation of the teacher's playing to the quality of the teaching is a very difficult one to conclude satisfactorily. There are many very fine players who rarely or never turn out pupils possessing their own excellence; and there are some teachers who play very little but turn out a succession of pupils that play extremely well. There are teachers whose presence acts as a stimulus so that their pupils surpass themselves and arrive at a quality of work which would not have been expected of them on a priori grounds. There are many teachers, on the contrary, whose minute criticisms seem to discourage students and prevent their arriving at a state of free and finished art; and, in general, it might be said that the

teacher who really understands tone production in its entire varieties and who understands the master works of the piano and knows how they should be played and knows how they sound when well played and how the player should look when playing, will arrive at results in many cases of great excellence. Of course, there will come a time in the education of every intelligent pupil where the artist is the proper teacher, and unless the previous work shall have been extremely well done the artist will find it necessary to undo many things. The underlying principle in the musical education of piano pupils is to bring them in contact with a great deal of good music properly selected for their special needs. The musical stimulus combined with the inspiration of the teacher will enable them to overcome one difficulty after another and finally develop themselves into well-rounded players.

A great difficulty in arriving at a high standard of results in the case above mentioned lies in the omissions and the time lost in the early years of instruction, and in the want of foresight in the ordering in these early years. That is to say, take for instance any series of graded studies for the piano and what do we find? Eight or ten grades, each intended to occupy about six months of instruction, but, as a matter of fact, rarely completed in less than a year. At the end of the course, the pupil will have arrived at two or three of the best of the Clementi Gradus, two or three fugues by Bach and one or two Chopin studies, and, unless the teacher has been more than usually fortunate, nothing whatever will have been done toward the study of musical literature as suggested in the first paragraph.

I feel very strongly myself that the time is ripe for an entire reconstruction of the first two or three years' work of the training of piano pupils. Much of this exercise study work of the five fingers, this playing in the key of C, and this playing without moving the left hand from one position to another (so carefully observed as being so essential in our music of the first three grades) is entirely misplaced and unnecessary. The pupils may move the left hand freely from one octave to another in the first three pieces and will do so without any difficulty if the keyboard instruction were differently managed at the beginning. Before playing pieces from

notes two separate educations should have been given the young pupil. The first the training of the ear, the ability to hear melody and sing it and write it down in some kind of notation, and the ability to produce different melodies upon the keyboard. The pupil able to play a musical phrase from dictation, and to repeat it in a variety of keys, is at home on the keyboard in a very different way from the one who never plays any but the first two grades of the written music. Then if certain keyboard forms have been taught, such as the Mason arpeggios, the pupil will be ready to proceed almost immediately to music of practically about the standard of our present third grade.

I hold that tone production ought to be taught at the beginning, not alone the simple production of melody and accompanying, but also the mechanism by which a powerful tone is obtained from the instrument. In other words, the Mason two-finger exercises should be a part of the daily bread of the student.

The pupil with a beginning of this sort ought to arrive at the fourth grade work within two years. If a child of seven or eight commences in this way and has lessons regularly more or less every year she ought to be able by the time she is sixteen to play a concert repertoire with ease and effect. In short she should be an artist in everything but maturity.

* * *

This is not entirely a theory of mine. A young lady of seventeen performed before my summer class the following program with distinction, ease and musical quality:

Schuman, "Carnival." Six Numbers: Preambule, Piernot, Valse Noble, Chiarina, Chopin, Reconnaissance.

Schuman, "Aufsschwung."

Chopin, "Study in Thirds."

Weber-Tausig, "Invitation to the Dance."

Wagner-Liszt, "Tannhauser March."

Schubert-Liszt, "Hark! Hark! the Lark," "Belief in Spring," "To Be Sung on the Waters."

Liszt, Polonaise in E.

She has been studying the piano at the rate of an hour a day, or an hour and a half, for about eight years, the last six of which had been under the direction for two years of

a pupil of mine, and for the last four years under my own. The gratifying element in this particular case is that there is nothing forced or overdone about playing in this young girl, but it is easy and natural as that of any unassuming pupil. She has never been able to practice more than an hour and a half a day, except during the ten days preceding this recital. She has, of course, very unusual talent, because it is an unusual head which is able to retain so difficult and complicated a program at her age. Talent of this kind is, no doubt, exceptional, but it is to be found in small quantities almost everywhere, and is generally lost to art on account of the time misdirected in the early stages of study.

* * *

There is a part of every musical education which can better be done by reading than in any other way. I mean what might be called "posting" the student in the current estimations of men and things appertaining to his art. The world of music contains such and such bodies of works by such and such masters, of such and such estimated excellence. And while nothing is worse in art than to attempt to furnish students with critical opinions ready made and authoritative, it is certainly not improper to place them in possession of certain general conclusions regarding the principal composers. It is no damage to a young student to be told or to read that Bach and Handel were very great masters; that Bach was less popular than Handel; that the works of Bach are very musical and most highly esteemed by the best musicians, who in the nature of the case are better able than others to admire intelligently the musical cleverness of the works; and that Mozart was a very genial melodist, imparting to everything he wrote a distinguished and refined grace superior to most of the work of other masters; and so on. Opinions like these belong to the postulates of musical intelligence, and form part of that great heredity of accumulated knowledge and opinion into which every individual of right ought to enter. This is one of the places where a good musical periodical is useful.

* * *

Thanks to the activity of the musical clubs, schools, Chautauquas and other humanitarian activities, the production of essays upon musical subjects seems to be increasing at a

marked rate. To judge from the papers of this kind which reach editorial tables, the intention of all of them is admirable, and as a rule the opinions are safe if not nourishing. Ordeals of spelling, capitalization, even typewriting, are successfully passed, and the papers lack only one or two additional essentials to make them valuable contributions to current musical thought. For the benefit of would-be contributors to this or any other standard publication upon music, I take the liberty of suggesting the more essential elements desirable in a contribution for publication. First of all is that it have something to say. Now at this point the would-be contributor takes me up and asks: "Do you mean to say that my paper upon 'The Greatness of Music' had nothing to say? Was it not heard with interest by the Aldelphian Club at one of the most crowded meetings of the year? Was I not advised over and over to send it to your magazine? Yet now you more than imply that it had nothing to say."

To this the editor, having duly nerved himself, answers: "Your paper had indeed something to say of the greatness of music, but this is a subject which is no longer open to discussion, unless you wish to support the thesis by new illustrations or insights, or to controvert it by new arguments. You did neither, but gave what was in effect a resume of some of the most reliable platitudes upon this subject. Moreover, why should any musical periodical take and print articles upon the greatness of music when its own existence and all the labors which its establishment and maintenance have absorbed are so many living testimonies in the same direction?"

In order to be interesting to the reader and valuable to a periodical, a contribution has to have one or more of the following claims upon attention:

1. It may present old ideas in a new and more effective way.
2. It may present new ideas.
3. It may present the ideas of a distinguished writer whose personality and vigor of mind make anything from his pen interesting.

Wanting one or the other of these three elements, novelty, vigor and freshness, or a distinguished name, the chances are that no contribution is of value.

That a contributor lives in a small town is undoubtedly a prepossession against his article in the editorial mind. Because the chances are that the intellectual stagnation of a meager environment will be reflected in the paper. It is true, indeed, that a contributor from a small town may have something important to say. But this will happen only upon one condition, namely: That the contributor in question has created for himself a stimulating environment by deep and original studies. This brings me at last to state clearly the primal source of all good writing about music, which is, a knowledge of and deep sympathy with music itself. Any student of sufficient gravity and seriousness of purpose who will deeply study the works of any one composer, or of a school, or even some one particular master work, may arrive at ideas concerning it which are not only new but stimulating and valuable to other students.

* * *

Here I shall be met by the objection that some very distinguished writers upon music rarely offer new ideas of this kind, but continually comment upon currents of thought set in motion by the movements or individualities of musical performers. I admit it. So they do. But this matter, while read with perhaps greater interest by laymen than by the real musician, has its limitations, the most fatal of which is its barrenness. To learn that Spielini has received such and such favorable press notices at Tacoma, Podunk, and Squaw Bend, is no doubt valuable to Mr. Spielini; but to the musical student it has no value whatever; nor yet to an editor, except indirectly through the business office. To hear that upon the occasion of his concert in Springfield, Augusta, or Omaha, it rained and but a small audience greeted the eminent artist, who, however, "captured all hearts by his matchless art," is also useful to the "good-will" of Mr. Spielini; but whole generations of men have lived and died, in full measure of honor and usefulness, without the stimulation of these vital facts—and more betoken will go on doing so until the end of time. In other words, personalities cut very little ice in the sanitation of the world. W. S. B. M.

MR. GLENN DILLARD GUNN.

Among the younger American artists about entering upon a professional career in our own country, few start out with better promise of usefulness and success than Mr. Glenn Dillard Gunn. Mr. Gunn has for some years resided in Leipzig, at first as student with Zwintscher; later with that modern and artistic instructor, Mr. Robert Teichmueller, to whom for the past three years Mr. Gunn has been acting as assistant. In this capacity Mr. Gunn's services were not only popular and successful in a distinguishing degree, but also remarkably well paid, from a Leipzig standpoint. The correspondent of MUSIC, Mr. Campbell-Tipton, declared that Mr. Gunn was one of the most popular teachers in Leipzig. During his later years in Leipzig Mr. Gunn made many public appearances with orchestra, in so important works as the E minor concerto of Chopin, the Rubinstein in D minor, etc. The best critics gave him most handsome recognition for the sound and artistic qualities of his work.

Mr. Gunn studied for a career as artist, and lately played a recital before the summer class of Mr. W. S. B. Mathews. The program contained several modern works calculated to illustrate the higher development of piano playing in the direction of beauty and sentiment. There were two of the Brahms rhapsodies, a ballade, etc., and other pieces, including a charming piece by Mr. Campbell-Tipton. Mr. Gunn has great power, considerable amplitude of technique and remarkable musical temperament. As his artistic ideals are of the most serious character, and he is still young, there is every reason to expect him later to come to a position of distinguished honor and usefulness in America.

THINGS HERE AND THERE

CONCERNING OSCAR RAIF.

To the Editor of MUSIC:

The enclosed copy of an article in the Berliner "Tageblatt" by one of Berlin's best known and most respected critics is so nearly on the subject of which I wrote you in the April number of MUSIC in answer to your remarks, and which you so kindly published, that I wish to call your attention to it and ask if you have room for it in your columns that you may publish it, if only as a last tribute to a great and noble man—Oscar Raif. Of his recent death, on the 29th of July, at the age of fifty-two, you have undoubtedly already been informed. Those who knew him personally must feel deeply the loss to the world, in his advanced ideas on piano technique and the unusually high ideals of his poetic interpretation. Believe me, it is not the mere enthusiasm of a pupil which leads me to write thus.

Thanking you for your former courtesy.

Very sincerely,

MARY WOOD CHASE.

Bay View, Mich., August 10, 1899.

"An article by Dr. Leopold Schmidt, which appeared in the Berliner Tageblatt of February 10, 1899, gives evidence of such valuable and close observation on the pianistic development of the present day that we give some extracts from it for the benefit of our English readers. After mentioning most of the pianists who appeared last winter in Berlin he goes on to ask: 'How does pianistic art now stand, and with what right does it usurp so large a place in the concert program? Technical development has undoubtedly made enormous strides within our time. The younger generation has on an average attained a far greater technical proficiency than the elder, and no one can now venture into publicity without considerable powers of execution. Whether, however, the pleasure derived from the piano has increased or our actual enjoyment of it grown is another question; and there are many who answer it with a decided negative.

" 'The reason that pianism, when developed specially on the side of brilliancy and power, does not give unalloyed pleasure is not necessarily attributable to the pianist; it may be ascribed to the nature of the instrument. Not long ago I was talking to a thoughtful and inspired man, who asserts that the inadequacy which undoubtedly appears in the concert room is to be attributed chiefly to the faulty

construction of the piano, that the piano as we know it is in reality an unmusical instrument. that many methods can be employed to modify this fact, but that the future alone can prove whether it is possible to make the tone of the piano more equal throughout to eliminate its unlovely aggressive quality in the forte and make it more adaptable to the human voice.'

"After noticing a recent piano recital Dr. L. Schmidt returns to the former subject, saying, 'I missed, however, that which has always appeared to me to be of the first importance and the greatest beauty, viz., that "singing" which results from a particular manner of touching the keys, and of binding or connecting one note of the melody to the next. Rubinstein possessed this quality in a high degree, and among living masters Oscar Raif and Alfred Grunfeld are pre-eminent in it. Most modern pianists accentuate unduly single notes of a melody. This may be the result of aiming at strength of tone, but the executant can have no idea how disagreeably it strikes a sensitive ear.' "

SOME THOUGHTS ON THE MUSICAL SEASON IN BOULDER, COLORADO.

It does not seem strange to comment on the musical season in Boston or Chicago, for in such centers there are always enough people of similar tastes to give support to musical enterprises of any kind, but in a small town, say of seven or eight thousand, like Boulder, musical enterprises have to appeal practically to the whole population, and the work must be done by local musical ability. Hence in observing the musical work of such a place we gain a clearer idea of the problem of music for the people than we can gain from the work done before the select audience of a large city. The latter may represent the flower of a country's musical ability, but after all that which will give this flower its strength and beauty is the musical plane of he average population, whether it be rich and fertile or poor and barren.

The problem is to have a population really appreciative of music and to have this appreciation strong enough to call musical work into existence and to support it. To awaken such an appreciation is what is being attempted in Boulder. This last winter the following works have been given: "The Creation;" "The Bride of Dunkerron;" "The Sleeping Beauty," with tableaux; "In a Persian Garden," with reading of the poem in connection with a lantern-slide exhibition of Vedder's illustrations to the work; Mendelssohn's music to "Mid-Summer Night's Dream," with the reading; Sullivan's music to the "Tempest," which was given in connection with the senior dramatics of the state university, and the "Pirates of Penzance." This last, with the "Creation" and the "Bride of Dunkerron," was accompanied

by a small orchestra, which also gave Mozart's G minor symphony, three numbers from Moszkowski's "Nations" and a large number of short arrangements. This list does not represent the total musical ability of the town. Recitals by the Music School, concerts by churches, societies, traveling troupes and the local brass band represent more or less activity, but as the end of such works is either gate money, practice or advertising, only the works first mentioned have especial musical significance. The question will be asked, "How were they given?" By a choral society of about sixty-five members, a ladies' musical club, with a chorus of about twenty and a small orchestra of eleven pieces, including a piano (which necessarily damaged some of the orchestral effects and required arranged music). Besides four vocal soloists from outside who assisted at different times, there were not among the musicians more than three or four who could be called professional. The work was all under one local musical director. It might be added that these various organizations have gradually been working up to the point where such works as "The Bride of Dunkerron" and the G minor symphony could be given. "The Messiah," "Elijah" and Schubert's unfinished symphony were given the year before.

It will be seen from the above how humble were the means used. Some will say it was hardly worth while to try such works with such means. It can not be denied that less ambitious works than some of these could have been more correctly given. But would this have compensated for the loss in not coming under the influence of larger works in these different lines? Is not the tendency of the times to replace the music of broad, powerful effects with that which shows skill and delicacy? To appeal to a critical, limited audience wishing to exercise its head rather than to us of the general public who wish our hearts stirred and who lose many of the effects so appreciated by the professional amateur, if I may combine these words? We of the general public are already too much inclined to view a concert as we do a performance and we go to see a great soloist with much the same intention as we go to a dog or a horse show. We love the personal element and enjoy comparing points. For this reason we prefer solo work. This preference affects the musicians of our communities. They prefer too often to shine alone. This shows how far the personal factor, its little vanities and ambitions, is at the bottom of the so-called "passion" for music and this makes the concerted work fall largely on the musical ability of the community which is not its best.

The head rather than the heart is the organ that we average Americans think we must use when we go to a concert, yet the way sentimental or dance music moves us shows that we really want to feel. We love light opera and garden music because for the time being we forget ourselves and entirely lose ourselves in what we are enjoying. This is just the state we wish to be in at a serious concert, but watch and see what happens. We gather all our latent powers

together and, conscious of ourselves and of our clothes, we watch like medical students at a clinic, or else we have the courage of our convictions, and call it all rot. That we are often right in such statements can not be denied. We feel that an art work should move our hearts. The end for both concert and church goer is to feel, to have the heart moved. The necessary intellectual elements are but means to that end. It is admitted in holy writ that the devil knew and yet we do not consider him saved. Many a musician knows and yet is just as far from the true heaven of art.

We have said that the musical problem is to awaken appreciation that shall grow into a sufficient desire. To attain this end in Boulder the larger concerted works have been attempted with the hope of reducing the intellectual critical element and of inducing the self-forgetfulness necessary for genuine musical appreciation. What can a musician do better for the community he lives in than to encourage concerted work, especially of musical instruments, and to turn some of the energy that runs so freely towards Liszt rhapsodies into channels where more genuine musical feeling can flow?

Concerted work, especially when compared with the solo work of the same musicians, helps towards a better appreciation in two important ways. First, by making the effect the result of a number, the individual or personal element is reduced. Second, concerted work surpasses solo work in variety and sensuousness of tone color and effect of climax (both non-intellectual and appealing strongly to the feelings).

Such are some of the thoughts suggested for communities where the entire population must be appealed to and where local members must make the music. The practical effect seen in the small Colorado mountain town of Boulder encourages those who are watching its working out.

CHARLES H. FARNSWORTH.

State University, Boulder, Colorado, June, 1899.

SPIERING AS CONDUCTOR.

The artistic career of the accomplished violinist, Mr. Theodore B. Spiering, has been somewhat diversified of late. For some time he conducted the orchestra at Thielmann's Garden, where he had at first about thirty men and played well chosen programs of popular and more serious music. After a while, however, the attendance not having been satisfactory, the size of the orchestra was reduced and Mr. Spiering felt himself obliged to resign. Information has also reached this office that he has severed his relation with the Chicago Conservatory, despite his very remarkable work with the students' orchestra, mentioned some time ago, and he will hereafter carry on his work in his own studio in the Fine Arts Building. This leaves

the Chicago Conservatory without a head in the violin department—but this is another story.

The Spiering Quartette reports an unusual number of engagements already made for the coming season and a prospect of a very successful work.

MISSOURI MUSIC TEACHERS ASSOCIATION.

At the annual meeting of the Missouri Music Teachers' Association, at Joplin, Mo., the following officers were elected: President, Mr. H. E. Schultze of Kansas City; secretary and treasurer, Mr. H. E. Rice of St. Louis; program committee—chairman, Mr. E. R. Kroeger of St. Louis; Mrs. Hart Cruickshank of Hannibal, Mrs. W. D. Steel of Sedalia, Miss Mabel Haas-Speyer of Kansas City, Mrs. J. C. Jones of Columbia. The place of next meeting will be Columbia, an important educational center in this vast and wealthy state.

N. H. MUSIC TEACHERS' ASSOCIATION.

A copy of the program book of the August meeting of the New Hampshire Association of Music Teachers has reached this office. The meeting was held at The Weirs, on Lake Winnipesaukee, July 31 to August 4. The general musical director was Mr. Henry G. Blaisdell of Concord, who had his own festival orchestra, and the chorus was made up of fragments from different parts of the state, some of which, perhaps all, had been training for some months upon this music, under Mr. Blaisdell's direction. Among the more notable of the performers mention might be made of Miss S. Marcia Craft, a soprano who is said to receive at the present time the largest church salary of any soprano in Boston, her field of usefulness in this respect being the Christian Science Temple—a fact which goes to show that the "absent treatment" principle is not applied to the financial end of this new cult. Miss Craft is said to have a lovely voice and a highly dramatic style.

Another is Miss Mary Josephine Page, a pupil of Mr. Milo Benedict—a Laconia girl now returned from California. The American composer was represented by sundry compositions by Chadwick and others. Mr. Milo Benedict was represented by an intermezzo and fugue (rather an unusual juxtaposition), which is said to have been very fine. The choral music was from standard oratorios, Mendelssohn's "St. Paul" being most in evidence. Mr. Arthur Foote of Boston played a piano recital largely composed of his own works and examples from other Boston composers, together with a few of classical and other authors. Mr. Foote had himself represented mainly by songs.

THE NEW SCHOOL OF METHODS.

The New School of Methods, under the supervision of Mr. C. C. Birchard of the American Book Company, held its Chicago session July 24 to Aug. 4, and its Hingham session Aug. 7 to 18. Both schools were large, that in Chicago numbering nearly two hundred students. The school was operated in three divisions, one devoted to school music, Messrs. F. H. Ripley and Thomas Tapper at the head, another devoted to general pedagogy, Mr. James L. Hughes at the head, and drawing. The department of physical culture was in charge of Mrs. Fisk, representing the graceful and sensible system of Mrs. Milward Adams of Chicago.

Besides the principals mentioned above, the music department had the assistance of Mrs. Jessie L. Gaynor, Mr. W. H. Neidlinger, and Mr. W. S. B. Mathews, an outline course in musical history having been made part of the regular training of teachers in this course. There were many lectures, among them one by Mr. William L. Tomlins, which was heard with marked attention. The entire design of the musical work in this course is to augment the intelligence of the students and sharpen up their work in the direction of immediate practical efficiency. This object underlies everything, and colors the entire work. The total number of teachers engaged as faculty here and at Hingham reached about thirty. The school was held in the Fine Arts Building, in the commodious rooms usually occupied by the College of Pedagogy of the Chicago University.

In the success of this the session of 1899 Mr. Birchard begins to realize the result of his arduous work in building up a summer school representing something more than the mere routine of teaching a particular system of school music. The work of the school was taken in this spirit and the attendants appeared to realize that the combined advantages could be complained of only upon the ground of too great diversity of interests, a diversity so wide and so inviting as to almost bewilder the student and make him unhappy at being obliged to miss any one of them.

EMIL PAUR'S ORCHESTRA IN BUFFALO.

An orchestra concert of almost absolute perfection was given last evening at the Star Theater by the Paur Symphony Orchestra of New York under the direction of Emil Paur. Both as conductor and pianist Mr. Paur was a revelation. In spite of his world-wide reputation, the audience was scarcely prepared for such electrifying orchestral playing as that of last evening. The program opened with the "Meistersinger" overture, which was played with such unusual tonal beauty, precision, clearness, color and balance as to arouse unusual enthusiasm. These same qualities characterized the work of the orchestra from beginning to end. The most perfect understanding exists be-

tween conductor and players. Mr. Paur is a living mass of temperament and his orchestra is a medium through which he expresses his musical nature. It is like a noble instrument, which responds to his slightest touch. Mr. Paur is a nervous but graceful conductor, with gestures which convey his meaning perfectly. He is sane, straightforward and tremendously in earnest, a rare and marvelous leader.

The orchestra played two numbers of the ballet music from "Feramors," three movements from the Grieg "Peer Gynt" suite, the entreact to the "Cricket on the Hearth," by Goldmark, the Handel largo and the overture to "Rienzi," by Wagner. In the largo, the piano was added with excellent effect, and the fine double basses produced an almost perfect imitation of an organ tone. Henry Schmitt, the concert master, played the solo. His tone is very beautiful, and the audience begged vigorously for a repetition of the number, but Mr. Paur evidently was opposed to orchestra encores, and he and Mr. Schmitt merely bowed their acknowledgments several times.

The Rubinstein D minor piano concerto was played by Mr. Paur, who virtually conducted at the same time, although Mr. Schmitt held the baton. It was, indeed, a remarkable performance. With a crisp, clear touch, adequate technique, delicacy or vigor as demanded and deep poetic feeling, Mr. Paur's playing was delightful.—Buffalo Express.

DON PEROSI'S VIEWS IN ART.

Perosi has his own ideas about music and musical conditions, and his church life seems not to have killed an inherent understanding of what makes for popular success, as the following interview had with him in Florence shows:

"'Why do you reproach me with the dramatic character of my music?' asked the young maestro.

"'Am I not writing religious dramas? I have already written about 200 church compositions, and in them I have introduced the adequate expression—at least I think so. But I hold that they differ from my oratorios. My oratorios are symphonic poems. My ideal is the symphony with words, of which Beethoven has left us an undying example. My oratorios are also religious dramas; dramas with human deeds; scenes in which I describe pictures. And I see them,' he continued earnestly. 'When I was writing this "Resurrection of Christ" I saw His sepulcher. I saw the dawn which I have attempted to describe, the Marys running, the Christ who moved towards them. I saw it all clearly, like figures passing before my eyes.

"'I felt and I wrote. Have I written well or ill? Posterity will decide, but I think I have attempted something new.

"'In our days people are hesitating. Few burn with zeal. Art is made up of ambiguities, of twilights. The most difficult thing to-day,

as always, is to be sincere. I have endeavored to be sincere. I have not thought of success. I only thought of expressing what I felt.'

"'But,' asked the interviewer, 'what do you say to the criticisms on you in Germany?'

"'O, I do not worry myself about criticism. Criticism has never destroyed any one. And then, to be discussed is to live! Have I been received with bitter censure in Germany? Not more bitter than that with which Rubinstein and Brahms were received at first. Criticism is certainly a terrible and a deadly weapon, but if you say to an old man: "Do not smoke; tobacco is a slow poison," the old man replies: "A very slow one; it has let me live eighty years." So it is with criticism; it kills you to-day, but you feel better to-morrow. After the crushing criticisms of the principal Berlin papers my "Resurrection of Lazarus" was performed in forty cities of Germany.'"

WHY GO ABROAD?

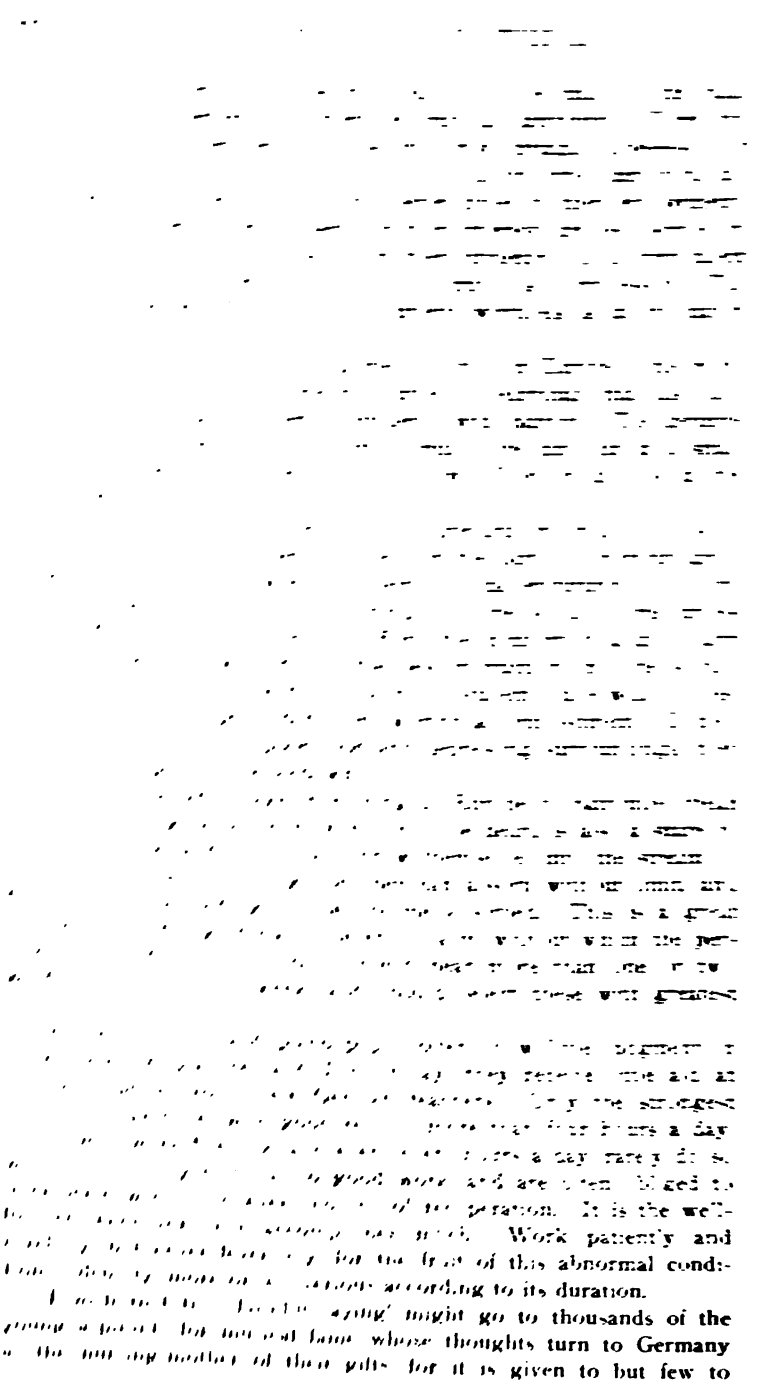
The Berlin correspondent of the New York Post answers the inquiry regarding the advisability of going abroad for study, by quoting several authorities as follows:

Prof. Heinrich Barth, after remarking on the difficulty of suiting advice to a case so imperfectly known, says: "The very best counselor in such a dilemma is either the teacher in question or a musical authority such as may be found in Boston, New York and Chicago. I have found among my American pupils much talent, and I know that there are excellent teachers in America."

Prof. Oscar Raif, also of the Hochschule, warns pupils against coming to Germany till they have made very thorough preparation on the other side, and adds this very encouraging item: "The conditions in America are fully as good as here for brisk and thorough preliminary work."

Prof. Otis B. Boise, a thorough musician of our own country, long resident, however, in Berlin, and receiving from year to year pupils in harmony and composition, who come to him from all the various schools and professors, has, perhaps, among those I have consulted, the best right to speak on this subject. He probably sees and knows personally more American music-students than any one teacher in Berlin, and this is his statement of the pros and cons in the matter of studying abroad:

"So many young women choose music as a means of livelihood, and so many come to Germany to secure their professional outfit, that the wisdom of the choice, and the conditions necessary to a desirable result, demand earnest discussion. Naturally, persons of ample means, who wish to acquire musical skill as an embellishment for their lives simply, have the right to do so when and as they please. Their misjudgments and meager accomplishments do not vitally affect their happiness. It is those who have to work in order to live that require



Work patiently and
for the first of this abnormal condi-
according to its duration.
saving might go to thousands of the
for our real home whose thoughts turn to Germany
the love and welfare of their girls for it is given to but few to

know, so perfectly as does its author, the dangers and difficulties of such nurture. These dangers have also been strongly emphasized to me by Miss Morgan, the superintendent of the American Girls' Club, whose American home and table have been a blessing to scores of young women who have almost broken down in health in the effort to acquire German in a German family.

"The great trouble with our girls who come over here for music or German is the desire and the necessity to live more cheaply than they can live well and wholesomely. And it is not always the absolute necessity that moves them to do this as the desire to cut down the expenses of living to a minimum, in order that they may have a considerable margin to spend on high-priced instruction in operas, concerts and the like. They live poorly on 80 or 90 marks a month ($20 or $22), practice seven or eight hours a day, and spend the little strength they have left in going out five or six evenings in the week to concerts and rehearsals, operas and theaters. If one expostulates, they say, 'But this is what we came for—to hear the best music and the best German, quite as much as to study.' Presently the pale, bloodless faces tell of bleichsuent (anaemia), and they go down, down in health, sometimes bringing up in a hospital, but oftener sent home nervous wrecks and invalids, with nothing of all that they came for really or well accomplished. It is absolutely impossible to live uncomfortably here in Berlin for less than $30 a month, and every dollar more that is spent in getting a good, sunshiny room and a wholesome table is sure to bring its reward in health, spirits and good work."

AMERICAN GUILD OF ORGANISTS.

This organization reports a successful year, and at the annual meeting, April 13, a new board of officers was elected, the secretary being Mr. Abram Ray Taylor. The main design of this body is stated to be that of improving the standard of the church music. Accordingly, model services are given from time to time, in leading cities, generally by some local member of the body, in his regular position with his usual choir, and occasionally with assistance. Could these occur often enough and in the same city, they would in time awaken a spirit of emulation and a true appreciation of unity and decorum in the musical part of church service. The warden reports several meetings of this kind, as follows:

The first Public Service held in Boston, on the evening of April 10th, at the Central Congregational Church, was reported by the Warden to have been a very gratifying success. The vocal music

of the service was rendered by a quartet choir, under the direction of the organist of the church, Mr. Geo. A. Burdett, and consisted of the following selections: "O, Send out Thy Light," Calkin; Magnificat in E flat, H. W. Parker, "Thou, O Lord, art praised," B. Luard Selby; "Tell it out among the people," Travers; "The Redeemed of the Lord shall return" (Redemption Hymn), J. C. D. Parker, and "God, that madest earth and Heaven," Naylor.

Mr. B. J. Lang, of Boston, played a prelude of Bach and fugue by Schumann for the opening voluntary, and Mr. Sumner Salter, of New York played the last three movements of Mendelssohn's first organ sonata for the concluding voluntary.

The second service was held on the 25th, in the Shawmut Church with a quartet and mixed chorus under the direction of Mr. H. Dunham, and the third in the Church of the Advent, on May 8th, with a boy choir, under the direction of Mr. S. B. Whitney.

The first public service in Philadelphia was held on May 10th, in St. Mark's Church, with a boy choir, under the direction of Mr. Minton Pyne.

MUSIC OBLIGATO WITH MEALS.

(Chicago Record, Geo. Ade, in "Stories of the Streets and of the Town.")

Jim—"Do you know of any other city in which you get an organ solo with every order of clams?"

Barney—"I love to have music played to me while I eat. The only trouble with me is that I always try to keep time with the music. It's all right with any ordinary two-four time. That gives you about the right speed, but one day I struck the Chopin funeral march and nearly starved. Then they switched to the 'Georgia Camp Meeting,' and I choked."

Jim—"You know they have a great scheme for this pipe-organ concert during the dinner. They play something appropriate for each course. I went down there one day with my cousin Ed, who was up here trying to spend all of it in three days, and we had a large dinner, with grand organ accompaniment. When the oysters came on, the organ played 'Gathering Up the Shells from the Seashore.' With the soup we had 'A Life on the Ocean Wave.' For fish—let's see. What was it we had with fish?"

Mac—"'The Torpedo and the Whale?'"

Jim—"No, it wasn't that. It was something appropriate but subtle—'Darling, I am Growing Old,' I think. Ah, but when the beef came on! What do you think?"

Barney—"The Toreador song?"

Jim—"Certainly not—'The Star-Spangled Banner.' Then with the salad we had 'The Wearing of the Green,' and with the ice-cream—let's see—'The Sleighing Song,' and then Roquefort cheese with 'Sweet Violets.'"

Barney—"Then I suppose you ordered some cigars and the organ played 'Come into the Garden, Maud.'"

Mac—"Gentlemen, this line of conversation is very distasteful to me. Let's go to a show."

Jim—"Variety, I suppose?"

Mac—"Well—yes. Not because we care for it ourselves, but because it is interesting to study the crude populace." G. A.

QUESTIONS AND ANSWERS.

By Mrs. Emma Thomas.

Question—How to obtain good two part singing in the lower grades.

Answer—In discussing the work of music in the schools I find more teachers have trouble in this one particular than in any other part of the work. I believe it is because we do not begin early enough to train the pupils to sing and listen at the same time. I encourage my teachers in many songs to sing one part while the children are singing the other part. All proficiency in singing in parts arises from the ability to sing one sound firmly while hearing another part, and perceiving the harmonious relation. Have the teacher sing one, pupils three, then together. I love to watch the faces of the little ones when they find for the first time they are singing in two parts. One little fellow the other day held up his hand and said, "That sounds like an organ." Good part singing cannot be obtained unless the pupils have had most careful and thorough practice in unison singing. I do not train my third grade to sing alto and soprano, but to carry two parts—one side singing one part and then the other. Up to the age of 11 or 12 the voice of children are similar as a rule. Some are more powerful, which arises from the fact that the children are stronger physically. I believe that pupils who have the right kind of physical exercise and good home training can sing the lower part easier than those who do not. I do not believe, as many do, in having all boys on the lower part. I divide my room. If some pupils prefer to sing the lower part, and their voices are suitable, I allow them to do so. Or the other way. Have a few leading voices on each side and in the lower grades have it part singing. Reverse the parts. If parents object to their children singing the lower part, I tell the teachers never to be arbitrary, but follow the wishes of the parents. I am troubled very little. Occasionally a teacher in upper grades will tell me that she has forty who wish to sing soprano and five or six alto. I tell the pupils I think, if I had time, I would look over the teacher's register and select for the lower part the pupils who stand highest in their arithmetic, geography, spelling, etc.; also deportment, as it takes a careful student to sing alto. I tell them the melody is much easier. The

little pupils down stairs can learn that. Then I ask how many would like to sing alto, and I have more than I need. I begin with simple little exercises in the chart. Then, if necessary, take two pointers and point various intervals from the ladder drawn on the board. Direct the altos to follow the course of the pointer in the right hand and the sopranos to follow that in the left. After each division has sung readily, separately, begin to use both pointers at the same time. Then I use the staff in the same way. Select songs not too difficult, and if the altos have trouble to hold their part, I have my upper part sing very softly, and I find after once or twice trying the song that way the lower part will be true and firm. I think the large majority of the music books have such good preparatory work that it is much easier to obtain good results than it used to be. There is much that could be said on this subject, but I will close with this suggestion: That care should be our watchword while studying two-part work.

MUSIC STUDENTS' CLUB IN VALPARAISO.

The first concert of the Music Students' Club Extension in Valparaiso, Ind., according to the Music Students' Club Extension program, with music by Bach and Grieg, was given on Wednesday evening, May 31, at the residence of Prof. Frederic Horace Clark, by members of the Beethoven Society, pupils of Mr. Clark at the Northern Indiana Normal School. About fifty pianists and teachers were present.

As this is the largest normal school in America, the students are from nearly every state in the Union, so that the extension club idea has already here, by means of Mr. Clark's recommendation, found a wide field of influence. The following program was rendered:

Essay on Bach.....Miss Lois Pinney
(Teacher in Hebron and Wanatah, Ind.)
Bach—Prelude and Fugue in C sharp major.....
.....Miss Janet Watson, Dakota
Bach—V. French Suite.....Miss Cora Jones, Minnesota
Bach—Italian Concerto.....Master Max Clark, Valparaiso
(Second piano by Prof. Clark, Valparaiso.)
Bach-Saint-Saens—Gavotte.....Mrs. Frederic Horace Clark
Essay on Grieg.....Geo. J. Neupert, Indiana
Grieg—Album Leaf and Pappillon.....Miss Meta Horner, Indiana

After this program many pieces were added by various pianists, concluding with several etudes and a ballade of Chopin played by Mr. Clark, who had to comply with the inevitable, and play a Beethoven sonata before the meeting came to an end.

A lively interest is manifested among the students here, and a second concert at Prof. Clark's is soon expected.

GEO. J. NEUPERT, Local Organizer.

"Mediaeval Music." By Robert Charles Hope. London: Elliot Stock.

This small octavo of 169 pages is a resume of the history of mediaeval music. It contains those parts of musical history treating of the Greek musical systems and the development of the ecclesiastical music of the Middle Ages, the influence of the organ, the rise of antiphonal singing, and the beginning of music in measures. In other words, it covers practically that part of our system of music which is supposed to have been known to St. Ambrose and St. Gregory and the entire mediaeval development down to the rise of the schools of the Netherlands. The sources consulted appear to have been all the standard ones, not overlooking the important contributions to this subject by Riemann.

At the end of the book are given a liberal number of newspaper comments regarding the book, all of an encouraging and favorable nature. The general consensus of these press notes is that Mr. Hope has contributed new information on the department covered by this little book. This, so far as the present reviewer is able to discover, is not the case; besides, much of the matter has very little practical value in our day. It is, however, as already said, a well-made summary of existing knowledge on this often treated subject.

(From the John Church Company.)

"Graded Recreations." A collection of pleasing and desirable pieces for the pianoforte by the best authors, for the first, second, third and fourth grades. Edited by W. S. B. Mathews and Emil Liebling. Two vols. $1.00 each. Vol. I., 75 pages, grades one to three, inclusive. Vol. II., 79 pages, fourth grade.

In these handsomely printed volumes the editors have sought to bring together some pleasing material for the parlor playing of piano students. The first volume is mainly the work of the senior editor; the second almost entirely of the junior editor. There are from twelve to twenty pieces for each grade, and all necessary editing has been done. In a few cases abridgements have been made in the interest of more pleasing results.

"Songs of the Child World." Words by Mrs. A. Alice C. D. Riley. "Kindergarten Thought. By Helen A. Lloyd. Music by Mrs. Jessie A. Gaynor.

This work contains 101 songs for the kindergarten. The words

are cleverly done by that charming poet for children, Mrs. Riley, and the music is of the fresh and sprightly character peculiar to Mrs. Gaynor. This work was not reviewed on its first publication, in consequence of which the present appreciation comes a trifle late, as it has already achieved a very remarkable popularity. The most notable thing in these songs is the fact that every one, before it was published, was tried by a class of children, and only those parts which succeeded were retained; another good point is the clever rhythmic construction of the songs and accompaniments. It is a remarkably spirited collection of children's songs, which no doubt will continue to be influential for a long time.

TRAUERMARSCH AUS DEM ORATORIUM "FRANZISKUS." BY TINEL. ARRANGED FOR THE ORGAN BY J. B. DE PAUW.

A very nice arrangement of this now favorite funeral march from "Franziskus." The registration is marked in German and French, but not in English; this, however, may prove no obstacle to the well-taught American organist. It is a very nice concert number.

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" 3. *Souvenance.* " 8. *L'oiseau qui chante dans le jardin.*
" 4. *Les Bavards.* " 9. *Polonaise—finale.*
" 5. *La Reine du Bal.*

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LISZT—FALK—*Dream of Love, No. 3*, 75c
WEST, J. A.—*March* (in A) 65c
WRIGHTSON, H. J.—*Op. 45. Sonata No 3* $2.00

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Below we give a partial list of our latest and most interesting novelties; a complete list, including many other equally important issues, will be mailed to any address upon receipt of a request for our quarterly bulletin.

SONGS.

The compass is indicated by large and small Romans, the first letter indicating the lowest pitch, the second one the highest. Capitals represent pitches on the staff, small letters those above or below it. The figures represent the degree of difficulty.

Chadwick, George W. I have not forgotten. F 4 F-a 40
I have not forgotten. D 4 d F, 40
Since my love's eyes. D♭ 4 d-g, 40
Since my love's eyes. B♭ 4 b-E, 40

Damrosch, Walter. Danny Deever. Gm 4 d-F..... 75
Mandalay. E♭ 4 b-E..... 1 00

DeKoven, Reginald. Meet me, love, Oh meet me. D 4 E-g... 50
Meet me love, Oh meet me. B♭ 4 c-E..... 50
Rhapsodie. 'Cello obl. French and Eng. D 4 d-a..... 50

Hawley, C. B. I only can love thee. E♭ 3 E-g 60
I only can love thee. C 3 c-E.... 60
Sleep! Sleep! F 3 E-F 40
Sleep! Sleep! D 3 c-E..... 40
The sweetest flower that blows. A♭ 3 E-g 40
The sweetest flower that blows. E♭ 3 b-D 40

Johns, Clayton. Chansons d' Automne. Cm 4 c-F..... 50
A Saint Blaise. A 3 E-F..... 50

Marston, George W. Eldorado. G 3 f-C 60
Regrets. F 3 E-g 40

Norris, Homer A. Jessie Dear. F 3 d-g..... 30
Jessie Dear. E 3 E-F..... 30
Jessie Dear. D♭ 3 b-E 30
The red rose. C 3 c-E..... 40
Thou art so like a flower. D 3 E-F..... 30

Osgood, George L. My lady's girdle. A♭ 3 E-F 30
My lady's girdle. F 3 c-D..... 30

SACRED SONGS.

Bartlett, J. C. If I should sleep. G. 3 g-a 60
If I should sleep. E♭ 3 b-F..... 60

Bischoff, J. W. Nearer home. E♭ 3 c g 50

DeKoven, Reginald. Recessional. F 4 c-g 60
Recessional D♭ 4 a-E 60

Grass, J. B. Behold us, Lord. E♭ 3 f-D 75

Holden, Albert J. Father, breathe an evening blessing. A♭ 3 a-E..... 50
My heaven, my home. G 3 d-g 40
My heaven, my home. D♭ 3 a-D 40

Jordan, Jules. God's love. G♭ 3 E-g..... 50
O sacred head now wounded. F 4 E-g 50
O sacred head now wounded. B♭ 4 a-C 50
While Mary slept. B♭ 4 F-F... 40
While Mary slept. G♭ 4 d-D... 40

Marston, George W. Come, ye saints. G 4 F-a..... 60
One sweetly solemn thought. E♭ 3 d-D..... 50

Marzo, Eduardo. The king of love. G 4 d-g 75
The king of love. E♭ 4 b-E... 75
Lead, kindly light. A♭ 4 F-F... 75
Lead, kindly light. F 4 d-D... 75

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Bartlett, Homer N Melodie plaintive. Etude de concert 75

Blumenschein, W. L. Barcarolle. Op. 31. F. 5 60
Coquette Gavotte. Op. 41. F 4 60
Valse brillante. Op. 34. E♭ 5 . 75

Coverley, Robert. Tarantelle. Dm 4 75

DeKoven, Reginald. Mignonne. Gavotte. F 3..... 35
Under the moonlight. Waltzes. D 4..... 75

Liebling, Emil. Canzonetta. G 4..... 60
Madeleine Valse. F 4½..... 75
Manuela. Bpm 5..... 60
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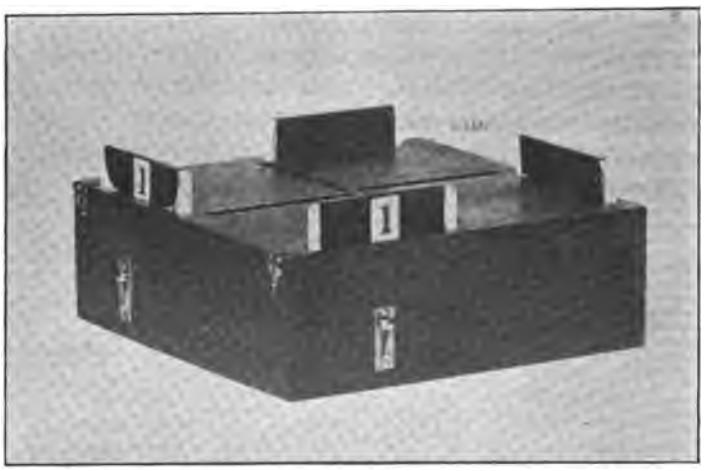

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"MUSIC AS MUSICIANS UNDERSTAND IT" W. S. B. MATHEWS, EDITOR.

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CONTENTS

Sept., 1899.

FRONTISPIECE: Portrait of Sir Alexander C. Mackenzie.

A Plea for Moderation in Musical Editing. By Carl Faelten, - - 431

Leipsic as a Student Center. By Louis Campbell Tipton, - - - 437

Leoncovallo's Story, Told by Himself, - - - - - - - - - 444

In the Black Hills. By Elizabeth Cumings, - - - - - - - 448

The Harmonic Structure of Primitive Music. By John Comfort Fillmore, 453

Some Poems for Song Setting. By William Armstrong, - - - 473

An Unpublished Letter by Berlioz. From the Russian of V Stassow, - 479

Royal Academy of Music and Its Work. By Marian Elvira Jones, - 482

EDITORIAL BRIC-A-BRAC: The Great Need of Ear-training and more Careful Elementary Study.—For Want of it Many Students Never Come to Anything. Better Methods of Study Proposed.—Miss Dingley's Method. The Rank of the Artist and His Mission, - 487

NOTEWORTHY PERSONALITIES: Mr. Conrad B. Kimball, - - 496

THINGS HERE AND THERE: The Present Season at Bayreuth, 497. —A Music Hungry Missionary, 499. A Great Chance for Advertising, 501. The Paris Conservatory, 504. Music at Oberlin, 505. Wisconsin Conservatory of Music, 506. Mr. Ernst Perabo, 506. Andante, Andantino, 506.—Minor Mention, 508.

FOR MUSICAL CLUBS: The Year's Work of the Fort Wayne Morning Musical, - - - - - - - - - - - - - 509

ANSWERS TO CORRESPONDENTS: Triad Fingering - - - 514

REVIEWS AND NOTICES: Modern Music Series, 515– New Music.

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MUSIC.

SEPTEMBER, 1899.

MODERN EDITING OF PIANAFORTE MUSIC AND ITS ENCROACHMENTS ON STAFF NOTATION.

(Another Appeal to the Profession.)

BY CARL FAELTEN.

In a previous number of MUSIC, I presented some suggestions regarding a better regulated and more effective use of accidental signs in staff notation, in the place of the somewhat perfunctory methods now in vogue.

There are some other disputable features which have found their way into musical notation, chiefly during the present century, and which have become so excessive of late as to demand the serious consideration of the profession.

They are: Additional indications to plain notation in the line of fingering, pedal use, grouping or phrasing, shading and other general directions.

Excessive indications of this class are not so much found in works edited by the composers themselves; they flourish chiefly in the reprints of composers who are dead and cannot protest any more against any additions or alterations which anybody feels disposed to insert into their original authoritative text.

The earliest revised edition which became widely known and used was probably the edition of Bach's "Well Tempered Clavichord," by Czerny, who added tempo and interpretation marks, which have ever since been open to much fair and unfair criticism. He also added fingering which has been justly appreciated, as it is for the most part practical and on an economic scale. Printed fingering in pianoforte music came into use on a very moderate basis shortly before Czerny's time, and was probably introduced by Clementi. Cramer and

other pedagogues. The great composers, Bach, Handel, Mozart, Beethoven, Mendelssohn, Schumann and in modern times Brahms, did not employ it at all, or only in rare cases of peculiar passages as found in the original edition of the E flat major Concerto by Beethoven in a few measures of the first movement.

These composers were also very economical in other additional indications. They evidently presupposed sufficient knowledge in the minds of their interpreters, and regarded indications of every little detail superfluous.

In the original editions of Chopin and Liszt we meet with more fingering and pedal marks, but fingering is still confined to certain passages in which peculiar effects are intended or in which the execution depends upon unusual finger combinations.

The earlier re-editions of Beethoven, Mozart and other older masters brought a slight increase of fingering on conservative principles, added by pedagogues like Koehler, Moscheles, etc., with hardly any other additions to the text.

In the last forty years, however, a complete change has taken place, chiefly in republications of the classic literature and in music for teaching purposes. The first modest admission from the reviser has led to such abnormal conditions that in some recent editions there is more printer's ink applied to fingering and other marks than to the reproduction of the composer's manuscript. One of the latest editions of Bach's "Well Tempered Clavichord" is advertised as containing a fingering mark for every note! We ask, what right has anyone to tamper with the "Well Tempered Clavichord" who has so little common sense as to need an edition with fingering for every note?

And if it were only fingering! A recent revised edition of Beethoven has not only excessive fingering marks and innumerable additions of shading and phrasing marks, but even alterations like in the first movement of the Sonata, Op. 10, No. 1, the substitution of 6-4 time for 3-4 time, entirely changing the appearance of the original text under the presumption to aid correct interpretation!

With all due respect for the sincerity of purpose of these revisers it seems very timely to sound an energetic protest against such alarming departures. It would be interesting to

know what Bach, Beethoven or even Chopin would say if they could see some of these modern editions of their works.

Several musical authorities have attacked already with great vigor this unhealthy modern editing. As far as they demand the abolition of all alterations of the text and the maintenance of the original interpretation marks of composers who supplied such marks, their demand is fully justified. They go too far, however, by demanding abandonment of some modest additions of interpretation marks, in music like Bach's or Handel's instrumental works, as long as these masters did not supply any such indications, according to the custom of their days.

They also go too far by requesting the abolition of all fingering and pedal marks, and of illustrations of embellishments; additions which have been introduced in the natural course of evolution of notation to meet an existing demand for their presence. There is a decided advantage in adding some practical printed fingering, some pedal indications, or a few illustrations of embellishments to compositions which are chiefly placed in the hands of pupils. Such an addition saves time in the lesson hour, is an aid in the home work of the student and can be well utilized for the establishment of good habits in playing. Instructive editing only misses its mark by overdoing the furnishing of information in one or various lines. No amount of printed information will ever make an incompetent teacher competent or a dull student bright. Good teaching needs chiefly oral information, practical demonstration and the ability to train the pupil in independent reasoning and acting.

Overcrowding of the text with minor details is, however, not merely superfluous and an offense to intelligent teachers and students, but it carries with it another very objectionable feature by interfering seriously with the clearness of the text. Fluent sight playing is made almost impossible even for the experienced reader, if he is expected to find the notation proper among a bewildering multitude of unessential signs. As for the less experienced pupil, he will either fall into the habit of ignoring all minor details and thus get accustomed to overlook fingering and interpretation marks on important occasions too, or if he should be conscientiously inclined he will acquire the habit of very slow, disconnected reading and

become utterly helpless when he has to play from music with no or only moderately indicated fingering and interpretation marks.

Thus features which were introduced into notation with the purpose of assisting the reader have by lack of proper economy become serious obstacles, and nothing but systematic restriction to the real needs of a performer of fair intelligence will remedy the evil.

As a definite proposition for systematic economy the writer suggests to composers and revisers the following regulations to be observed in indicating minor details:

Fingering.

1. Apply printed fingering only at important places and in such passages for which no standard fingerings are customary. (This would exclude all fingering marks of ordinary five-finger positions, diatonic and chromatic scale figures, solid and broken chords, etc.)

2. Do not mark two or three different fingerings for one passage. Nothing is more irritating to the eye than two or three lines of figures one above the other, and each to be read horizontally.

Pedal Marks.

1. Specify pedal use only for pedal effects of characteristic importance.

2. In frequent cases of uniform successions of pedal effects (for instance in No. 1 of the "Songs without Words" by Mendelssohn) give directions if deemed indispensable in a preliminary note or by using the term "pedale simile" after a few indications.

Efficient teaching embraces training in intelligent pedal use for all routine purposes, and makes stereotyped pedal indications superfluous.

Among the various signs which have recently been substituted for the historic "Ped*," the writer prefers [ ]. He objects to long continuous lines which crowd and mar the staff picture.

Illustrations of Embellishments.

1. Do not repeat unnecessarily printed illustrations of embellishments in editing works of the older masters. One illustration for each kind should suffice.

2. Do not refer with stars to foot notes, but print the illus-

tration either on the place where it is to be played or give short directions in a prefatory note. A few directory words, like those of MacDowell to his studies, Op. 46, with regard to the short grace notes are all that is needed. The excessive illustrations of embellishments have become one of the most objectionable and obstructive features of modern editions of the classics.

Articulation or Phrasing Marks and Punctuation.

1. In all continuous passage work employ as much as possible words like legato, staccato, demistaccato, etc., in the place of slurs and dots. Long slurs in particular are awkward signs, causing confusion for the eye by resembling and interfering with 1a and 2a volta signs and octave signs. A short, distinct direction like legato sempre, if necessary repeated several times, is usually far more impressive than the customary uninterrupted slurring.

2. Do not use slurs or long brackets for mere punctuation purposes, as is done to a great extent in some recent editions. If indications of endings of phrases or phrase members are deemed indispensable, which is not often the case, use other signs for marking the dividing points. The comma (,) as employed by some is quite acceptable, as it is suggestive and takes very little space. For indicating the end of larger periods the writer sometimes uses the sign ||, that is, the shortened double bar. Dividing points in running legato passages can be marked very distinctly by the proper use of beams. (Illustration: "Perpetual Motion" by Weber.)

Shading Marks.

1. Refrain from excessive detailing of minor accents and slight inflections, especially from adding such marks to the original marks of standard composers.

Players who are poorly equipped by nature or by inefficient instruction and lack the faculty of delicate shading will either not perform according to such signs or will exaggerate them grossly. Players in whom the faculty of tasteful shading has been properly cultivated will apply declamatory emphasis and slight inflections without the printed signs.

2. Use the words crescendo and diminuendo instead of very long forks . A direction, "cresc. sempre," repeated at proper intervals is more likely to be observed and is less irritating than poco————————

a ——————— poco ——————— cres ———————
cen ——————— do ———————, or two diverging lines running between and across other notation marks.

Tempo and Other General Indications.

1. Indicate only important tempo changes. Revisers of standard works should reserve for themselves their individual wishes for additional ritardandos, accelerandos, meno mossos, and piu mossos, or be at least modest enough to have them printed in smaller type, instead of entangling them with the composer's authoritative indications.

2. Place general remarks in footnotes, or still better in a prefatory note. Do not refer to such annotations by stars! They distract the attention at the moment when continuity of thought and action is far more important than information about some minor detail.

In conclusion it may be said that division and distraction of the player's attention is one of the prime objections to the overcrowding of the text in any of the above-mentioned side features. The main features of music are those contained in its rhythmical and tonal construction which to convey to the player directly and plainly must remain the foremost object of staff notation. As long as side features are not quite indispensable, strict and systematic economy in their application has to be observed. The writer hopes that those concerned in this matter, particularly composers of instructive music, revisers and publishers, will give it serious consideration, and adopt reasonable restrictions for future publications.

The settling of the issue will depend to a considerable extent upon the stand which teachers take with reference to using either over-edited or economically-edited publications. Fortunately, there are still conservative editions of the more important works available.

The publisher wants and needs a good market for his publications, and without sufficient patronage overloaded modern editing will soon be a matter of the past.

Boston, Mass., July, 1899.

LEIPSIC AS A STUDENT CENTER.

BY LOUIS CAMPBELL-TIPTON.

There is much controversy nowadays as to the relative advantages of Leipsic and Berlin for music students. It is argued by some that Berlin, being a metropolis, has more to offer in the way of concerts, etc., during the musical season, and this is, of course, a very important factor in the music student's education and development. There are also those who, having studied in Berlin, attempt to decry Leipsic as "old and conservative," and this last assertion is one which catches the ear of our own countrymen more than of all others combined; for we are not a conservative people, and "progress" is our watchword in art, as in commerce.

It is doubtful whether these arguments have succeeded in turning the tide toward Berlin with any but Americans, for the Leipsic Conservatory has never been so largely attended as in the past ten years. We, as a nation, are the most progressive people in the world, but we are also noted in Europe as "faddists"—preferring "the new" simply because it is new, not always because it is better. And as the Leipsic Conservatory has been famous in the past, it is argued by some Americans that it cannot be so great in the present, as it is weighed down by the influence of those whose time is over. These observations avail nothing with those "who know," but as discussion creates stimulus a few remarks by way of reply will not, I believe, be without interest for those who contemplate coming abroad for study.

As music, as an art, has developed by degrees to its present state of seeming perfection, so must it, like the sister arts, continue its growth and development, since it is hardly reasonable to suppose that all else can evolve in this world and art come to a standstill, for all art-works reflect the condition of the period in which they were created. As each succeeding generation has come forward and, observing its high development, exclaimed "impossible for greater attainment," so will those who follow continue to exclaim, for art will only decline with the retrogression of the people who gave it life, and that time is not yet at hand.

From this point of view it seems reasonable to suppose that our "young ideas" should not be entrusted to the guidance of those who live in the past, giving no thought to the present or the future. And it is asserted that the most famous men in the Leipsic Conservatory are of this cult, looking upon modern theories as mere fads cultivated by the "echt dilettanti." All these observations seem correct on the surface, but experience proves that such argument against the conservatory is most superficial and not borne out by fact. This erroneous impression is created largely by frivolous students who have not been well grounded in music, and do not wish to be, and whose highest ideal is to shine in those very sidelights for which one is taught, in the conservatory, to have a genuine contempt; and it is these "cults"—these "fads"—which are engendered by the pupils of private teachers, which impress the American, who, ever seeking the new, grasps at these straws and falls, in such cases, into the illimitable abyss of "echt dilettantism" which characterizes the essential differences between their own teachers' theories and those of the conservatory.

By this I do not wish to be misunderstood as meaning to imply that it is only in the Leipsic Conservatory that one can receive solid training, of a legitimate and musicianly sort. What I do mean is that this is the unfailing characteristic of the conservatory teachers; the characteristic which has been handed down to succeeding professors since the foundation of the conservatory, and without which no musician could ever be one of the staff. Some are better than others, naturally, and I shall treat of this later.

The great objection which so many Americans uphold is the necessity in the conservatory of undergoing a thorough classic course before approaching the modern. Most students have not undergone that before coming here, and, in the case of Americans, they have not because they will not, and their teachers at home, and many private teachers here, succumb in order to retain their "clientele." In the conservatory the rule is inflexible, and as it is independent (being supported by the government) they must take it or go elsewhere. Naturally in many cases students whose musical education was superficial on arrival are obliged to leave for home before attaining to the course in modern music, and they learn for the first time

in their lives that art is a very serious thing, a growth; to the attainment of which there is no royal road, and that something more is required than a knowledge of Eduard Grieg's latest composition before one can call himself a musician or an artist. Thoroughness is essential, and thoroughness it is which is death to the soul of the man who is dilettante by nature. Hence, he seeks the teacher with a "new method," a method by means of which all those muscles which have previously required such arduous and careful development are to be "incubated," and lo! a virtuoso is turned out in two years' time, or even less. But, with all these enticements, where is the great musician or virtuoso to-day who has not undergone a long and thorough mental and muscular training like that required in the conservatory?

Beyond this one characteristic there is no difference between the conservatory teaching and good teaching elsewhere, worth considering, for it is but the difference of tweedledum and tweedledee. The differences to be really considered are those only of individuality in the teachers themselves, and these really do produce distinctive results, even in the conservatory. For instance, for piano, the two best teachers are Weidenbach and Teichmüller. Weidenbach is, of course, well known in America, as he has taught for twenty-seven years; Teichmüller has been a private teacher for many years, but only entered the conservatory on the retirement of Zwintscher. Both of these men produce excellent results, yet the results of each are peculiarly individual, and it is hard to say which is best. Weidenbach is one of the greatest teachers of technique of the present time; he regards the piano as an orchestra and has his pupils picture it as such for effects. Teichmüller regards it as a piano, pure and simple, and everything is considered by him from the pianistic standpoint alone. As a result, naturally, with the pupils of one, the listener thinks of an orchestra; with the other, only of beautiful piano playing. Were I to be asked with which it would be most advisable to study, I would reply that the personal peculiarities of the applicant must decide, for both teachers are thorough, and are devoted heart and soul to their work. If the pupil be by nature deeply musical and imaginative but rather inclined to exaggeration and "hyper-emotionality," I would say that he could gain nothing but good from Weidenbach, for he views

all interpretation from the purely intellectual standpoint. On the other hand, if he or she be naturally phlegmatic, unimaginative, or objective, Teichmüller should by all means be the choice, for he teaches them how to remedy these failings, which Weidenbach does not. Their system of technical training is much the same, the essential difference being with regard to the tone production, which is governed with each by the view-point of the piano, as an instrument, already mentioned.

The finest teachers of violin are Hans Sitt and Hans Becker, for Hermann is now too old to retain the prestige he once held. I shall not attempt to say which is the better of the two, for each has his disciples. I am not a violinist, so I can only say that the playing of Becker's pupils pleases me better, as he combines the characteristics of the Belgian school with the broadness of the German. Arno Hilf also has his followers, and he is one of the greatest virtuosi in Germany.

Klengel stands at the head for 'cello, and he is renowned all over Europe as a virtuoso. Every other instrument is taught, of course, and there are concerts given twice a week in which the students play in solo, ensemble, and full orchestra. Reinecke, Jadassohn and Schreck stand at the head for composition and theory, and Dr. Kretschmar for aesthetics. Schreck now holds the position once occupied by Bach, as cantor of the Thomasschule, and I cannot conceive of a more admirable teacher for theory than he. Reinecke is the one man in the conservatory whose sympathy is with the classic only. Still his formal teachings are necessary for the young composer, for all modern composition is evolved through and out of the classic. Theoretical study—viz., harmony, counterpoint, canon, fugue and aesthetics—is compulsory, hence pupils are given an intellectual ground-work in their art of which many have never dreamed, for there are scores who have not realized, before coming here, that this is one of the most essential factors of a good musician. The weak side of the conservatory is the "vocal"; but I might say that this is the weak side of Germany. To anyone contemplating coming to Germany for voice-placing I can only cry from my heart, don't! For interpretation, yes; for there are no greater interpreters in the world. The Germans forget poor vocalization if the interpretation be great. We differ from them there,

but I think a combination of American voice and German interpretation would be ideal, for the German opera houses are all in need of some of our fresh, delicious American voices. A serious training in German interpretation is necessary for this, however. Even French training is not sufficient, for it is too rococo (at least, for Wagner). Nevertheless there are many American singers singing in the European opera, Germany included. The most popular singer in the Leipsic opera (Miss Osborne) is American.

Anent the conservatory, many students expect, on coming abroad for study, to see and hear only future d'Alberts and Paderewskis, and much is their chagrin over the disillusionment at finding that, out of hundreds, only two, or at most three, have the characteristics of true greatness. They forget that there are thousands of excellent virtuosi in the world who are not d'Alberts or Ysayes, scores of excellent composers who are not Beethovens or Wagners. This is the natural limitation of the pupil, not of the teacher; for those exceptional men may be developed by good teachers, but the divine spark is born within them, and they are meteors, not stars. However, we need the stars more, though we wonder at the meteors, for it is by numbers that the musical stars shed light in the musical world, and we would be in darkness indeed had we to look to the meteors alone for guidance. What we may look for, with some expectation of finding, is, a high standard of general excellence, and this, one is certainly impressed with in the conservatory.

It may be of interest to know who has studied here and I append a list of names of Leipsic conservatorists, taken at random from a long list: Rafael Joseffy, Louis Brassin, Wm. Mason, Carl Reinecke, Walter Bache, Hans von Bülow (with Mendelssohn and Hauptmann), Sterndale Bennett, Louis Maas, Helen Hopekirk, Fanny Davies, Edward Dannreuther, Conrad Ansorge, J. Weidenbach, Marcian Thalberg (recent), Bruno Zwintscher, Felix Weingartner, Anton Seidl, Dr. Muck, Eduard Grieg, Ferdinand Hiller, S. Jadassohn, W. Rehberg, Martin Krause, G. H. L'Arronge, Anton Krause, S. B. Mills, Fr. Gernsheim, Carl Heinrich Doring, Fr. Bachmann, Isidor Seiss and Albert Eibenschutz (head teachers Cologne Conservatory), Alfonso Rendano (recent), Ernst Perabo, Ignaz Brüll, Sir Arthur Sullivan, August Wilhelmj,

Geo. Henschel, A. Ernst, Maud Powell, Frederic Cowen, Waldemar Bargiel, Paul Klengel, Fr. Stockhausen, Fr. von Bose (recent), Dr. Oscar Paul, Constantin Sternberg, F. Ziegfeld, Geo. W. Chadwick, Christian Sinding, Geo. S. Kempton (recent), Joh. S. Svendsen, Fr. Hermann, R. Teichmüller, Felix Draesecke (director Dresden Conservatory), Anton Streletzki, Frederic Grant Gleason, M. J. Kegrise, Sydney Smith, Joseph Ascher, Otto Goldschmidt, Carl Schradieck, Dudley Buck, Carl Wendling, Dorn, Kalliwoda, Lachmann, Pape, von Reznicek, Söderman, Dreyschock, H. Wild, Wollenhaupt, Brodsky, and so on, ad infinitum. Many of these were pupils of the present teachers. It has always been noted for its faculty, counting formerly the names of Mendelssohn, Moscheles, Plaidy, David, Hauptmann, Gade, Richter, Joachim, Schumann, etc., and now Carl Reinecke, S. Jadassohn, Fr. Hermann, Hans Sitt, J. Klengel, Hans Becker, J. Weidenbach, R. Teichmüller, G. Schreck, etc.

Leipsic supports three full orchestras during the entire season, viz., the celebrated Gewandhaus orchestra, under Nikisch's direction; the Philharmonic, with Windestein; and the Lisztverein, managed by Martin Krause, which latter, having for its object the production of works of modern and living composers, allows us an opportunity of hearing them under the personal direction of the composers themselves, or of famous conductors from other cities, who come as "guests." Added to this it has the Gewandhaus chamber-music concerts, standing opera the year round, and such multitudinous concerts and recitals in the season that if the student attended all he would have time for nothing else.

There are excellent private teachers in Leipsic also, the most distinguished for piano being Martin Krause, who is a highly accomplished musical scholar and is well known throughout Germany. He has his "method," but like that of all really great teachers it is a broad one, and relaxes or tightens according to the particular requirements in each case. He is also one of the most distinguished musical critics in Germany. Other teachers are Alexander Siloti, Dr. Hugo Riemann, Richard Hoffmann (for instrumentation), and Harry M. Field—all of whom are highly successful teachers, and well known in America as well as Europe. Some of the conservatory teachers give private lessons also:

I think the advantage of music students coming abroad is, that when they are away from friends and old associations they apply themselves more diligently and seriously to study than at home, and also allow themselves to go through preparatory courses that they would shrink from in the old environment.

Furthermore, living in Europe broadens one, and, though German life is lacking in the piquancy and verve of American life, it is more earnest, and a bit of German influence in this particular is truly beneficial, for if the average German takes life too seriously, we, on the other hand, are prone to view it flippantly, and this, often—not always—shows itself in our art world. We are already imbued with German influence in music and it is this, with racial mixture, which makes us more musical and more temperamental than our English cousins, and which promises us a great future in music as in all else to which we make up our minds to attain.

LEONCAVALLO IN REMINISCENT MOOD.

(FROM THE FRENCH OF "LA REFORME," ALEXANDRIA, EGYPT.)

I was born in Naples in March, 1858. My father was the distinguished Chevalier Vincent Leoncavallo, president of the Tribunal. My mother was Virginia D'Aurio, the daughter of the celebrated Neapolitan painter, who has left many works in the royal palace at Naples. I made my first studies at Naples and entered the conservatory as an outside pupil at the age of eight years. I received my diploma as master at the age of sixteen years. My professor of composition was M.

There I played at court, and the brother of the viceroy, Serro, and of piano M. Cesi. A cantata composed by me was the work with which I made my exit from the conservatory.

After this I went to Bologna to finish my literary studies at the university, under the direction of the great Italian poet, Giosue Carducci, and I received my diploma as doctor of letters at the age of twenty. I had not made my military service because at the moment when I would have been conscripted my older brother was still in the service, and I commenced my tours as concert pianist by going to Egypt, where at this epoch my uncle resided, M. Leoncavallo-Bey, who was director of the press bureau in the ministry of foreign affairs. Tewfik-Mahmoud-Hamdy appointed me his chamber musician. Unfortunately, the position did not last long. I was driven out of Egypt by the war with the English, Mahmoud having taken the part of Arabi-Pasha, who had officially promised me the appointment as chief of the military bands with liberal emolument. In place of this charming prospect I was very lucky to save my life. After Tel-el-Kebir, disguised as an Arab, and going on horseback for twenty-four hours as far as Ismailia, there I resumed European garments, but having no money I was obliged to go and give a concert at Port Said in the house of the representative of M. De Lesseps, M. De Savay.

This concert brought me in five or six hundred francs, with which I was able to take passage on an English ship, "The Propitious," and I had the pleasure of recalling this episode to

Her Gracious Majesty, Queen Victoria, when I had the happiness and honor of seeing her recently at Nice.

Arrived at Marseilles I immediately took the train, though by no means the train de luxe, which brought me to Paris in the most profound discouragement. I had to commence by accompanying the stars in the cafe concerts. I recall one evening that I went to spend with a great wine merchant at Coreil for eight francs, besides the dinner, the railroad fare and the supper. When they brought me into the concert room, imagine my surprise! There was no piano, but a little harmonium, and the singing artists had no music except the little leaves which they sell for a sou on the street, with the melody alone without accompaniment. Nevertheless this did not hinder the artists before they sang asking me "Master, a tone and a half lower, please!"

It appears that I did astonishing things at these accompaniments, because the next day one of the little agencies of the cafe concerts in the outskirts wanted "the little Italian who was very strong," according to the recommendation of the artists whom I had accompanied. Little by little my fame arrived at the El Dorado, where the director at this time, M. Renard, requested me to write certain songs for the stars, and I made some for Juana and the poor Amiata and others, which had good success and were royally paid for by good old Mr. Bathlot, at the rate of twenty to thirty francs apiece, without counting my author's rights, which sometimes reached the fantastic height of seventy or eighty centimes per evening.

Well, after having enough of this I broke out of the circle of cafe concerts, and procured pupils among the artists, to whom I taught the repertoire of the serious opera. It was at this time that I had the happiness to make the acquaintance of M. Maurel and the master Massenet, who from this moment has always testified for me the most ready sympathy, which changed later on into a sweet and cordial friendship, of which I am very proud.

Not having found at Paris anyone who could aid me in getting out of this false position, I attempted to gain the object of my life by writing a symphonic poem, "The Night of May," after Musset, which still remains unknown, but I have the promise from Colonne that he will play it some of these days. In speaking with M. Maurel of my dreams of the future,

I read him the poem of "The Medici," which I was then writing. The great artist was so strongly struck with the grandeur of the task which I had undertaken, and the quality of the poem, that he advised me as an Italian to go to Milan, where he was going then for the first presentation of "Othello," and promised to present and recommend me to M. Ricordi, then his publisher.

Very much lifted up by this promise, I sold off the furniture of my little apartment and went to Milan, where M. Maurel kept his promise and presented me to Ricordi, who ended by giving me a commission to write the music of the libretto of "The Medicis," which I read him, for the price of twenty-four hundred francs, payable at two hundred francs per month, and which naturally obliged me to finish the opera in the term of one year. But, alas, if at the end of the year the opera was finished, Ricordi was under no obligation to do anything further; and so I waited very patiently for three years, during which time I recommenced at Milan the tiresome business of repetiteur which I believed myself to have ended in Paris.

After the success of the "Cavalleria Rusticana" of Mascagni I lost all patience, and having satisfied myself that Ricordi would never do anything more for me, I shut myself up in my room, desperate, by myself, to attempt one more work, and in five months I had written the poem and the music of the "Pagliacci," which was taken by the publisher, Sonzogno, after a single reading of the poem, and concerning which Maurel was so enthusiastic that he offered to create the leading role at Milan the 17th of May, 1892.

The success of this piece has been, like that of the "Cavalleria," most striking, and the work has gone on like a train of powder. Just then when translation was made of this work, M. Mendez believed that there were certain resemblances between it and his "Femme de Tavarin," and accused me of having stolen from his work. A little later he commenced a process at law for damages, but on looking into the matter more fully was convinced that he had made a mistake, and in a very handsome manner retired the suit with a public letter in "Figaro."

As a matter of fact, I was entirely ignorant of the work of this writer, whom I admire very much; and I had made the

plan of my own work after a case which really happened in Calabria, and was tried by my father when he was seated on the bench at Cozenza. And a very funny thing is that the principal actor in my work is still living, and having come out of prison is at the present time in the service of the Baron Sprovieri in Calabria, and he had promised to place himself at my disposal if this case ever came to trial; and it would have been a very amusing scene to have had the deposition of the Alessandro (the true name of my Canio), when he would have recounted his crime, his jealous fury and his anguish. What a scene to take up some time!

(From the French of M. Leoncavallo in "La Reforme," Alexandria, Egypt. By the politeness of Count Rozwadowski.)

IN THE BLACK HILLS.

BY ELIZABETH CUMINGS.

It is difficult to realize that streets along which one hears the tinkle of decayed pianos and the drone of cabinet organs twenty-five years ago resounded, when they resounded at all, with the yelpings of coyotes, or the howlings of Sioux Indians engaged in a "horse dance," a solemn melodrama in which "Taku Wakan" (the great spirit of the Black Hills) was implored to give water and meat (rain and game), or in a still more serious ceremony, a sun dance, when Taku Waken was given a sacrifice of human blood and implored to give his children victory in battle. But such is the fact, and piano and cabinet organ seem to have crowded the Indian's rattle close, if one may judge by sound. Possibly the vender of musical instruments, who, like the lightning rod man, came into this region on the first train, was also what I have heard called, "a second-handed man." Certainly he brought with him not only "inexpensive" pianos and organs but every imaginable variety of "cornet, flute, harp, sackbut, psaltery and dulcimer." The young growth are not only music lovers, but they sing. This radiant sky and delicious air have no doubt far reaching influence, for the church choirs indicate a preponderance of sopranos and tenors, and such I am told is the fact. I have heard but one choir at short range. It was up among the hills. A woman was pastor. I went primarily to hear and see her, not the choir. But they compelled my attention and admiration. The sermon, too, was excellent. But the preacheress preached very hard, and, as near as possible, like a zealous man, and made me regret the limited powers of congress. If all persons, male and female, addicted to public self expression could by law be given a keen sense of humor and power of objectiveness what a gain it would be both for artist and public! The preacher would persuade and convince, instead of obscuring his thought, and the Gospel he would deliver by the eccentricities of, say John Smith, and the musician would interpret and charm, instead of diverting his hearers' attention from Beethoven to the fatuity of, say Paderewski Muggins. I have said all sorts of musical instruments are abroad on the Black

Hills, but I have not mentioned the one that interests me more than the hotel fiddler's fiddle, or the Salvation captain's drum. It is a battered bugle belonging to the washerwoman's son. He herds the city cows, or part of them. He is, perhaps, twelve. His legs stand out almost at right angles from the big roan horse he rides without a saddle, always at a furious gait. He takes home our laundry on that horse and returns it to us without loss, though to see the performance one would expect him to scatter the linen all over Hot Springs. In intervals of duty he plays the bugle. He usually goes through all the calls and tunes in the book of army tactics; then he plays things that "come into his head." The white-headed sparrow's song, "fe-u, fe-u, fe-u," with a burst of ecstatic trills, is one of his favorites. The white-headed sparrow, I should explain, is a trans-Mississippi bird, and often sings at night, even on moonless nights, a fact which has endeared him to the dwellers in this great lonely sea of hills. Occasionally the hills themselves inspire the lad, as well they may, and then he makes the old bugle ring.

When we decided to spend our vacation here the neighbors, like neighbors the world around, had conflicting opinions of our wisdom. The one question on which all united was "What do you expect to see in the Black Hills?" And we invariably replied, "The hills." Now we have seen them, we think them quite enough for one vacation, for they are a panorama of matchless beauty, a treasure house to the student, be he botanist, geologist, mineralogist, or paleontologist. The artist who would paint a Black Hills landscape has need to set his palette with all his blues. He must, too, get out his vermilion, for Indian red will not glow deeply enough to picture the cliffs occasionally rising among the dusky greens of the pines and junipers embowering most of the heights. As for the sky, he will, after many trials, give that up. The radiance of the day is as impossible to depict, as the savage beauty of the sunsets, when purple and crimson blaze and burn above the sinking sun, and are succeeded by long rays of golden light.

The geologist may enrich his cabinet at every turn. Petrified wood and myriad-hued agates roll under his feet when he takes a stroll. He may chop off a chunk of curious petrified moss beside the river flowing away from the Hot Springs, or

he may find the same material thirty feet higher up the bank. Southward he may dig in the Bad Lands after monster geodes, full of sparkling crystals, or he may strike the petrified bones of the reptile bird the paleontologists have named with unconscious humor, "the old-flyer" (Archoeopteryx). Better yet, a thousand miles from Chicago he may come on teeth once in the jaws of an Ouchus, patriarch of sharks. If he travel northward into the mineral belt of the hills he may strike a lead to a gold mine and become at least rich in his mind, like so many of these hill dwellers, if no better off in bank account. If he does not find gold, there is silver, iron, coal, copper, tin, graphite, mica, no end of matters for him to choose from. The botanist finds the exquisite calochortus swaying under the pines and all the rocks about Deadwood and Lead, blue with pentstemon. Roses there are galore, white ones, sweeter than honey, and pink ones blushing like the dawn. Harebells flutter above Fall River, and wave their heads at you all the way up to the top of Harney Peak from which you behold the hills in a cloudlike glory of etherial purple lakes, and indigoes. If one is nothing, and is just tired, one has but to breathe and there will come upon him dreamless sleep and an appetite more appropriate to a brontotherium or other hundred-foot-long pachyderm that had his being when the petrified cycod in our front yard was an object of beauty, and green and lusty by the vanished Laramie Sea, than to a fin de siecle music lover, with a board bill to pay. If he wants to do more than breathe he may take baths in the Minnehahta (Hot Waters). Plain Glauber salts in a bath tub might perhaps get in some effective work. But art is rarely equal to nature in these matters, and it is marvelous how the kinks, and twinges leave the rheumatic at these springs, mixed, the Sioux believed, by the very hand of "Taku Wakan" himself.

It was with some secret misgivings that I undertook the journey. We were to go by our old and well-tried friend, the North-Western, to Blair. I knew that the comfort would hold out to that point. "Mais-apres?" The very name of the rest of the route, "Fremont and Elkhorn," sounded far off and unfamiliar. Then something must be to pay with some part of Nebraska, or it never would have produced the pessimistic orator of the Platte, our last Democratic nominee, and I feared the trouble must be in the northern, and to me, unknown half

of the state. But tree-embowered home followed tree-embowered home, and right and left were seas and seas of corn twinkling in the glimmering July heat. I felt as Mrs. Josiah Allen would say, "buoyed up," as I reflected that the Johnny cake and pork for next year are assured. In the dusk of early morning I glanced out, and saw only a chopping sea of sand hills, but we were going as easily as if on rubber tires on an asphalt road, and I again fell asleep. We breakfasted at Buffalo Gap to the tunes of "Sweet Marie" and "A Hot Time in the Old Town," sung by some variety of patented talking-machine, and when we glided into Hot Springs I saw that city had electric lights and that the Black Hills is no woolly wilderness.

As one goes up among the hills to Deadwood one sees the types immortalized by the pencil of Remmington, and one may also see almost all the nations of the earth looking down upon the Main Street of that city from any one of the staircases that form half its highways. The houses hang upon the hillsides like the nests of swifts. One may go out of his attic scuttle, cross a road and a strip of lawn, and ring his neighbor's door-bell. There is an odor of smoke in the air from the gold reduction plant. There is, too, a scent of pines. The mountain stream rushing through the city was once a-quiver with glancing lights, transparent as glass, and sweet with the perfume of thyme and balm. Now it is livid with waste from the stamp mills at Lead, a repulsive comment on what it costs to secure gold, a thing unpleasant even to the local eye, for a soft-voiced editor gravely assured me it was but "a temporary condition, the effect of rain in the mountains!" Not only have the white folk of Deadwood all manner of "instruments of music," but the negro has there his banjo, and the Chinaman, or rather the Chinawoman, has the stringed Chinese something which answers to our guitar. I heard a low, monotonous strumming in the rear of Wang Hop's bazaar, which he politely explained was "his daughter practicing"—so education is going on among all complexions of citizens.

I hear afar the bugle of the washerwoman's son. He is playing a new, original composition, that suggests fields gray with sage, and red cliffs on which swing opening mentzelia, white as milk, the exquisite blossom of the sun-scorched soli-

tary place. Now I hear the sparrow's song, now the calling of the enchanting, mighty hills, and it is borne in upon me that sometime a voice will come from this "ringworm formation," as Prof. O. C. Marsh called this region, that all the world will hear. The Sioux have vanished into their reservation off to the east, but "Taku Wakan" remains, and he, the mysterious spirit of this glorious, splendid wilderness, must sooner or later compel expression in tones as well as color.

Hot Springs, S. D., Aug. 14, 1899.

THE HARMONIC STRUCTURE OF INDIAN MUSIC.

BY JOHN COMFORT FILLMORE.

Note—The following paper was prepared for the American Association for the Advancement of Science which met last year in Boston, but it was not presented owing to the sudden death of Professor Fillmore a few days before the meeting. Through the generous kindness of his widow and son, I am now able to offer it for publication, and to supply from his manuscript records the illustrations he had intended to present with it.

Professor Fillmore entered on the study of Indian music at my request in 1888. For several years previously I had been gathering and examining aboriginal songs, and had discerned in them musical problems that required for their solution not only technical skill, but a broad and comprehensive culture. I sought long and widely to find one with the requisite attainments and the requisite courage to enter this unknown field and to grapple with its unknown problems. At last I was directed by some musical scholars to Professor Fillmore, and the result has proven his fitness for the delicate and difficult task he essayed.

His interest in music as a science added zest to his original research. He writes: "These Indian songs have an important bearing on such questions as the origin of scales, the relation of primitive melody to harmony, the naturalness of our major and minor scales, the progressive development of them, and the fundamental question, What is the line of least resistance for the human voice in primitive man making music spontaneously?" All these questions he lived to solve.

Professor Fillmore's use of the term "primitive man" is not to be taken in its technical sense. He says: "We are now forever unable to get at the real primitive man and to observe his processes in the evolution of folk-song. But surely the songs which show us the actual process of transforming excited howling into songs with unmistakably harmonic pitch-relations, take us very far back toward primitive music-making. What we should find if we could get still farther back I do not know; but I cannot resist the conviction that it would not be inconsistent with the evolutionary process already discovered."

The tracing in Indian songs of motivization, of finding them "as strictly developed out of modified repetitions of a motive as are the movements of a modern symphony," proved for him "a most delightful and fascinating occupation."

His remarkable work, cut short by his untimely death, bears abundant evidence of his thoroughness as a student; of his power to discern fundamental truths in the most meager material; of his rare

gift of tonality, which enabled him to exploit folk-songs with an ability never exceeded; of his soundness of judgment and his fairness of statement. He has made possible a study of the evolution of music along lines that correlate with those which have lifted the desultory observations on man into the science of anthropology.

ALICE C. FLETCHER.

Probably everyone, at the first hearing of Indian music, is impressed with the difference between it and our own. That is my own experience, and is also the experience of all other white people I have known who have come in contact with Indian singing. The impression made is that of a crude, barbaric attempt at music which seems to have very little in common with our own. We do not at once discover what this music means to the Indian; we do not see that the savage strains express, to those who make them, any of those emotions we are accustomed to associate with music. In case of some of the wilder and more savage tribes, the sounds we hear bear so much greater resemblance to the yelps and howls of wild beasts that we may be impressed with the feeling that these people, when they are singing at least, have more in common with the lower animals than with us.

In the case of many who make no attempt to go below the surface, this impression persists. I have met not only uneducated frontiersmen, but even cultivated people, who seemed unable to get rid of the impression that Indians have no music worthy of the name; that is, no music which is intelligible to us as expressing emotions which are common to the race. I have even known this opinion to be publicly expressed by men distinguished in one or another department of science, and even in music.

There are also many who seem to get the impression that Indian music differs essentially and fundamentally from our own, not merely in power of expression but also in its melodic structure. Many who have heard more or less of Indian music, either directly or in phonographic reproductions, seem to think that Indian melodies are the product of natural laws different from those which determine the structure of our own melodies. They frequently fail to recognize, in the intervals out of which Indian melodies are made, those which characterize our own; or if they do think they recognize familiar intervals, they also think they discover differences which may be essential, and they fear to class them under our own familiar

chord and scale intervals, lest they should, as one scientific investigator once put it to me, "import our Aryan ideas into the music of alien races." In short, there is an impression abroad that Indian music is based on one or more scales different from our own and characterized especially by smaller intervals than any which find place in our civilized music.

In this paper I shall confine myself to an examination of the essential structure of Indian melodies and a careful comparison of them with our own folk-melodies with reference to the intervals of which they are made.

My title to speak on this subject rests on a ten years' study of Indian songs, a study which has been at least honest and careful and as thorough as I have been able to make it. The incitement to it came originally from Miss Alice C. Fletcher, who induced me to study her very large collection of Omaha and other songs. In doing this I had the invaluable assistance of Mr. Francis La Flesche, who not only gave me days and weeks of his own time, but accompanied me to the Omaha reservation and obtained for me opportunities not otherwise attainable. This study was afterward supplemented by improving the unusual opportunities afforded by the World's Columbian Exposition, where Dr. Franz Boas afforded me the opportunity to study a large number of Kwakiutl and other songs of the northwest, and where I also recorded songs of the Navaho, besides making some valuable collections on the Midway Plaisance. I am indebted to Dr. Washington Matthews for the opportunity of studying his collection of phonographic records of Navaho songs, and am of course acquainted with the published songs studied by Theodor Baker, Stephen Powers, and Benjamin Ives Gilman. Dr. Carl Lumholtz gave me a number of songs which he collected in Mexico among the Tarahumare and Tepehuane, tribes seldom visited by white men; and Mr. Charles F. Lummis, of Los Angeles, introduced me to several Tigua Indians of the pueblo of Isleta, New Mexico, from whose singing I recorded some twenty or thirty songs. Other songs have come to me from different quarters during the three years I have spent in California, and last summer I visited the Coahuia reservation in that state and obtained some very valuable material. Quite recently I have obtained from Dr. Lumholtz several new songs from Mexican tribes not hitherto reached. I have also listened to several

hundred songs recorded on the graphophone by Mr. La Flesche, including rituals from at least a dozen tribes and half a dozen linguistic stocks, some of which had never before been exploited. Many of these records are of special value because they come from old pagan priests who have never been in the least affected by missionary work or by contact with the whites, but who were the repositories of the most ancient traditions of their race, of which these songs are an essential part. It should also be mentioned that I have a limited acquaintance with Eskimo songs; and it goes without saying that careful comparison has been made with old-world folk-songs, especially the numerous Magyar and Slavic, and such Arabic, Turkish, Malay, Chinese, Japanese, and other songs as I could obtain. Altogether I have studied many hundreds of aboriginal American songs, of many different tribes and linguistic stocks, ranging from the Arctic Ocean to Central America and from the Atlantic to the Pacific, enough, I am confident, to warrant general conclusions as to the laws which determine the forms of our aboriginal melodies.

I say laws, for I assume that the forms taken on by primitive melodies are no more accidental than are any other natural products, mental or otherwise. Vocal music, of course, precedes all instrumental music by an immeasurable interval. When vocal music is made spontaneously, without reference to any theory, it must follow the lines of least resistance, must obey the general law of all activity, physical and mental. The real questions to be determined, then, in studying the structure of primitive songs, are such as these: What direction does the voice take when primitive man expresses his feelings in song? Is that direction the same for all races of men, or are there different laws which govern the kind of intervals used by different races?

I ask your attention, therefore, to a number of characteristic examples of aboriginal songs, taken from tribes belonging to different linguistic stocks and dwelling in widely separated portions of our country, and which for the greater part have not as yet been published.

I present first some songs of the Navaho tribe as being the most primitive in character of any I have yet studied. They form, in fact, the connecting link between excited howling and excited singing. The quality of tone is indescribable, being

more like a yelp than anything else; but the intervals yelped are unmistakably those of the major chord or of the minor chord.

No. 1. NAVAHO.

The tone-quality is that of shouting, or even howling, but the pitch-relations into which they tend to fall are those of the major chord. There is a key-note or tonic which persistently asserts itself and predominates overwhelmingly throughout the song. Associated with this key-note are only two other tones: the major third and the fifth of this key-note, making a major tonic chord.

No. 2. NAVAHO.

This song also is made exclusively of the tones which compose the major chord, only here the key-note predominates so strongly as to make the song exceedingly monotonous. The line of these melodies is a chord line, a harmonic line.

No. 3. NAVAHO.

Some of the Navaho songs are illustrations of melody so primitive as to bring us very near to the beginning of music making. In example 3, C is plainly the key-note, and the song is confined mainly to that tone and its minor third E flat. G, the remaining component of the tonic chord, does not appear at all, but B flat comes in at first so decidedly as to suggest E flat major as the tonic chord. It also appears later as a bye-tone. The implied harmony of the song is plainly the chord of C minor as tonic, and its relative major, E flat.

In all these primitive Navaho songs the gaps between the chord tones are filled up by tones belonging to the nearest related chords, viz., the dominant, the subdominant, and the relative minor. These intervals, when arranged in consecutive order, produce exactly the major or minor scales which we ourselves use, although seldom complete.

No. 4. NAVAHO.

This song is plainly in a major key, the key-note being extremely prominent and the chord tones predominating. The second and sixth tones of the major scale come in as bye-tones, the former being so used at the ends of some of the phrases as to imply the dominant chord. The song is in the well-known five-tone scale.

I will now present a song which has more developed diatonic melody than any of the preceding examples:

No. 5. NAVAHO.

The song is in a major key, and tones of the major chord predominate; but it employs somewhat prominently the sixth tone of the major scale and much less prominently the second and seventh tones. Its characteristic melodic phrase—

No. 6. NAVAHO.

which is repeated many times, is as completely diatonic as our own melodies. The sixth of the scale, as here used, plainly implies a harmony closely related to the tonic, either the subdominant or the relative minor chord. The seventh of the scale is here used as a mere melodic bye-tone leading up to the key-note. The second of the scale occurs only once in the whole song.

How old these songs may be, I cannot say; but they are undoubtedly very old. They belong to the ancient pagan ceremonies of the Navaho tribe, and I see no reason to suppose that they are in any way affected by the contact of this people with civilization. What these Indians sing in the way of intervals is undoubtedly natural for them. Now, it is a very striking and suggestive fact that of all the Navaho songs I have studied, about one-third have no tones whatever except the key-note and its third and fifth. Of these about two-thirds are major and one-third minor. Nearly half the songs have either the major or the minor chord with a single bye-tone; about one-sixth have the major or minor chord with two bye-tones, and the remainder have more than two bye-tones. Not one has an interval different from those we employ. The line of least resistance, for the Navaho at least, is clearly the line of the major or minor chord in the simplest songs. In the more complex ones, one or more tones belonging to the nearest related chord are added, until in the most elaborate songs our full scale appears.

Let us now consider some of the songs obtained from the Kwakiutl tribe of British Columbia, of which I have studied more than a hundred. The results obtained are similar to those reached from the study of the Navaho songs. Although their ethnological character is entirely different, from the structural point of view they are the same. They are all harmonic or diatonic in character.*

*In order to facilitate the better understanding of Professor Fillmore's analysis of these songs, I give the two Kwakiutl examples harmonized. These songs were transcribed by Professor Fillmore from the Kwakiutl Indians themselves, at Chicago, in August, 1893, during the World's Columbian Exposition. After they had been transcribed they were played to the Indians on a piano, and were pronounced correct. Then, under the Indians' criticism, and with their approval, the harmonization here given was added to the aria. The present form, therefore, not only gives the melody as sung by the Indians, but reveals the harmonic structure of the song itself:

The following example is in the five-tone scale, the major diatonic scale with the fourth and seventh omitted.

No. 7. KWAKIUTL.

No. 8. KWAKIUTL.

Concerning the last example Professor Fillmore writes: "The cadence is best made with the subdominant before the tonic; i. e., a plagal cadence. Although this chord is not necessarily implied in the melody, it makes the close more natural, and is most satisfactory alike to civilized and uncivilized ears. All this is directly in the line of my

No. 7. KWAKIUTL.

previous investigations in Omaha music, and tends to confirm the conclusions toward which those investigations seemed clearly to point. The most important of these conclusions is, that the forms assumed by primitive songs are determined (unconsciously to those who make them) by a latent sense of harmony; that, consequently, the question of the scale on which any given song is built is a wholly subordinate matter, and really resolves itself into the question of what is the natural harmony implied or embodied in the song."—A. C. F.

The song is plainly in the key of D major, and every phase of it implies harmony as clearly as does any civilized music. It is built on the tonic, dominant, and subdominant chords;

its tonality is strongly marked, and it ends with the plagal cadence which I have so often found in Omaha and other music.

The next song is clearly in the scale of E minor, with the fourth, sixth, and seventh omitted, and implies the tonic and dominant chords.

No. 8. KWAKIUTL.

The next is a song of the Yaqui tribe of Sonora, Mexico. Señor Arturo Bandini, of Pasadena, California, who owns a large ranch on the Mexican border and is intimately acquainted with the Yaqui Indians, assures me that this song belongs to a very ancient religious ceremony. It consists of the tones of a minor chord with one bye-tone near the end, implying the dominant chord. It is the only example I have yet found among our American aborigines of any attempt at part-singing. When it is repeated, the women sing the fifth of the tonic chord to a single syllable at the interval of a twelfth above.

No. 9. YAQUI.

Study of the songs of the Zuñi and Tigua Indians of New Mexico yields the same results. In the following example, a

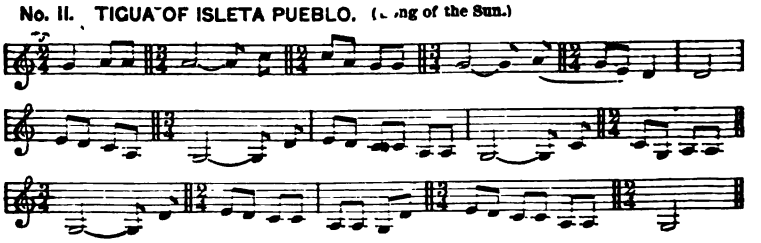
Tigua song of the wheel dance, the tones imply and even actually embody chords. The song is made up mostly of the chord-tones C-E-G, with C predominating. The only other tone in the song is A, the sixth of the scale.

No. 10. TIGUA OF ISLETA PUEBLO. (Song of the Wheel Dance.)

The two chords embodied in the song are the major tonic and its relative minor.*

The next song is from the same tribe and pueblo. It contains the same tones as the preceding one with the additional tone D, the second of the scale, implying the dominant chord. These tones, C, D, E, G, A, make the familiar five-tone scale:

No. 11. TIGUA OF ISLETA PUEBLO. (Song of the Sun.)



*For the sake of clearness I give the same song as harmonized under the criticism and with the approval of the Indian from whom Professor Fillmore transcribed the song.—A. C. F.

No. 10. TIGUA OF ISLETA PUEBLO. (Song of the Wheel Dance.)

The songs of the Tarahumare and Tepehuane in Mexico, those of the Sioux, Winnebago, Omaha, Ponka, Pawnee, and of the various tribes of California, as well as the Eskimo, all show characteristics similar to those already presented. In short, I have yet to find a single song of any of our aboriginal peoples which is not as plainly diatonic and harmonic as our own. If we compare them with any of our real folk-songs, such as—

No. 12. CHILDREN'S PLAY SONG.

the old hymn-tune, "When I can read my title clear," and other examples drawn from bagpipe music, we cannot but see that the differences are merely of an ethnological character; that is, they are differences of style and manner, not differences in essential structure.

The essential thing in all music is the relation of tones to a tonic or key-note; and the tones most nearly related acoustically to any given key-note are the tones of its triad. Then come the tones belonging to its relative minor triad and to the dominant and subdominant triads. Somewhat less nearly related are the tones belonging to the major triads of the under and over major thirds and sixths.

The following Omaha song employs the under major third:

No. 13. OMAHA.

In this example there is a change of key within very narrow limits. The first two phrases, comprising only three measures, would seem to be clearly in the key of G, while the remaining two phrases, of two measures each, seem to be in the key of C. The A flat in the song cannot be treated as a mere chromatic bye-tone; it is an important melodic note—it is principal, not accessory. A flat is the chord of the (major) under-third of C, in which key the song closes, although it begins in the key of G. The tones in this song can easily be accounted for on harmonic grounds, but not by a reference to any known form of scale.

The question of tonality in all these songs is a question to be settled by the help of harmonic considerations and not otherwise. The case becomes stronger when we come to take

into account the melodies which more or less plainly imply modulation. The following Omaha choral is such an example:

No. 14. OMAHA CHORAL.

The song begins in the key of B flat, and there is not a single tone in the melody, except the E in the last measure but one, that is not to be found in the scale of B flat; yet the course of the melody is such as to force on one the sense of a change of key. A study of this song shows its harmonic structure. The original key is kept until the fifth measure, in which the first clause ends with the relative minor chord. The next phrase of three measures is in the key of E flat (the subdominant), the third measure effecting a transition to the key of F by means of the chord of G (the over-third of E flat), followed naturally by the chord of C (the dominant in F). The last clause begins in F, modulates to C in second measure, and closes the period in that key. This key, the major over-second of B flat, the original key-note, would seem to be so remote as to make it impossible to preserve unity within the limits of a short twelve-measure period. But the melodic flow is so smooth and the harmonic connections so natural that one does not get from it the impression of anything forced, harsh, or unpleasant, nor feel the need of a return to the original tonic. The whole choral impresses one with its beauty, nobility, and dignity.*

I now offer for comparison a few specimens obtained from the Midway Plaisance at Chicago in the summer of 1893.

The following is a cannibal song which I noted down in the South Sea Island Theater on the evening of September 2d. The rhythm is strongly marked; the song proceeds on a

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*This analysis will more readily be followed by referring to the harmonized version here given. In regard to this version it is impor-

single tone until the very end, when it changes to a tone which is a component of the dominant chord, assuming, as we naturally do, that the predominant tone is a tonic. I give it what

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tant to state that it was made under the criticism and accepted as satisfactory by the men who were the leading singers of the tribe:

No. 14. OMAHA CHORAL.

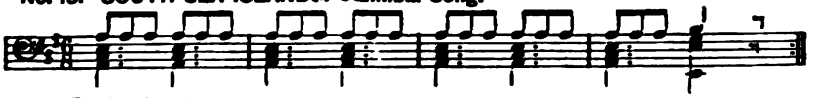
I have many times heard this choral sung by three hundred or more Omaha men and women during the ceremony to which it belongs. This unison-singing in octaves brought out the harmonics so strongly as to make it difficult at times to realize that I was not listening to part-singing.

It may be well to repeat here that it was due to my discovery, some fifteen years ago, that when an aria was played on a piano the Indian preferred it with a harmonic accompaniment, that Professor Fillmore was induced to search for the reason of this strange preference. He wrote concerning this search and his conclusions:

"The songs submitted to me for scientific study, and also for harmonization to be tested on the Indians, caused this suggestion to ripen in my mind, as well as in Miss Fletcher's, into the conviction that the fact of the Indian's preference for a harmonized version of his song when given on a piano points to a natural and universal law, namely, that all folk-music runs on chord lines. Study of these Omaha songs, including the harmonizations of them which were submitted to Indian criticism, tended steadily toward the confirmation of this belief, and subsequent study and experience, extending over several years and including a varied observation of the folk-music of

seems to be its natural harmony.* It illustrates steadiness of pitch on a monotone, and its one movement is to a tone belonging to the nearest related chord:

No. 15. SOUTH SEA ISLANDS. Cannibal Song.



I obtained at the same place the Fiji war dance which follows. It implies a major and its relative minor chord, only here the center of gravity seems to be on the minor and not on the major chord:

No. 16. FIJI WAR DANCE.

The following war song I recorded in the Dahomey village. Before each of the war dances which I there witnessed,

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different races, have, as I believe, furnished ample grounds for trustworthy induction.

"The laws under which folk-music is everywhere produced may thus be formulated:

"1. Primitive men are impelled to sing, as they are impelled to shout and to dance, by emotional excitement.

"2. All expressions of emotional excitement, whether they be bodily motions or vocal sounds of whatever sort, tend to take on rhythmic forms. Rhythm is the first esthetic element to be developed.

"3. Rhythmical shouting comes after awhile to acquire a certain degree of musical quality by becoming recognizably definite in pitch.

"4. This increasing definiteness of pitch manifests itself in three ways: (1) By steadiness of pitch on a monotone; (2) by going, more or less plainly, from one tone to another of a major or minor chord; (3) by moving along the line of a tonic chord with the addition of tones belonging to chords nearly related to the tonic.

" . . . The primitive man, when he makes music under the impulse of emotional excitement, moves along the line of least resistance; and if several hundred songs collected from nearly all the races of the earth are sufficient to warrant an induction, that line is always a harmonic line."—A. C. F.

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*I shall give the accompanying illustrations with Professor Fillmore's harmonizations, as he intended to give them on a piano when reading this paper.—A. C. F.

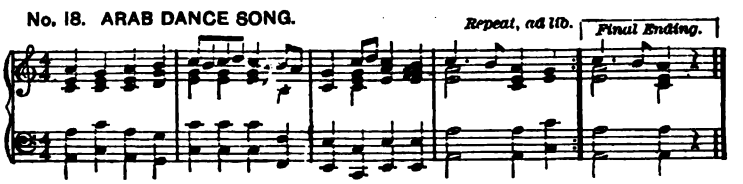
a warrior stood forth and sang a short solo, apparently addressed to the head-chief, who was seated near the orchestra. These solos invariably consisted of repetitions of a single phrase, sometimes modified and sometimes not. One of them was made up of this phrase:

No. 17. DAHOMEY WAR SONG.

It contains the tonic chord and also A, the tone which, with C and E, would make the relative minor chord of the tonic. It offers another illustration that when the tones move off the line of the tonic chord they move on to the line of a chord nearly related to the tonic.

The following Arab dance song, which I heard many times, was first sung by several girls alone, and then accompanied by an oboe while a girl was dancing. It is in a plain minor key, implying the tonic chord, its relative minor and the major dominant:

No. 18. ARAB DANCE SONG.



The next is also an Arab song. It is in minor and implies the tonic and the dominant seventh. The bye-tones, which are rather numerous, all belong to the latter chord:

No. 19. ARAB SONG.

These two examples are particularly interesting, because it is commonly said by musical theorists and historians that Arab music is very different from ours, in that the octave is divided into seventeen tones and such minute intervals are

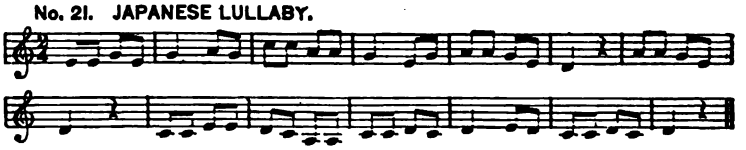
used that the occidental ear cannot appreciate them, except very imperfectly. But Dr. Land, a Dutch student of Arabic music, has shown that this is an error. The Arab lute, he says, does indeed provide separate strings for the sharps and flats; but one set is used for the sharp keys and another for the flat keys; the two are never used for the same tonality. By this means each key is in pure tune, instead of being tempered as in our system, so as to make, for example, C sharp and B flat identical. The tonality of their music, whether major or minor, corresponds precisely with our own. This tallies exactly with my own observations of the Arab folk-music at the World's Fair.

I obtained the Australian song from Dr. Carl Lumholtz, who learned it from the people themselves while he was living with them. Curiously enough, it is much more elaborate than either the Dahomey or South Sea Island songs. The harmony naturally implied in it is the tonic dominant and the sub-dominant sixth, commonly known as the supertonic chord with a seventh. No modern composer could have produced a song with a more definite minor tonality than has this song:

No. 20. AUSTRALIAN.

I could multiply examples from the Hindoo, Russian, and Chinese, but I give but one more, a Japanese lullaby, which I obtained from M. Takaki, on July 23, 1894. It is the same old five-tone scale:

No. 21. JAPANESE LULLABY.



In the case of races which have progressed beyond folk-

song and have a theory of music and musical instruments, we are of course no longer dealing with primitive music; but it is important to note that even among these peoples their folk-songs are made on the same five-tone scale that we have found among savages and which is familiar to us in the old Scotch and Irish music.

The process of development seems to be this:

1. The key-note and its chord.

2. The addition of one of the two bye-tones which are the sixth and second of our major scale, probably the sixth before the second.

3. Both these bye-tones come in with the chord to make the five-tone scale.

4. The tonality is major or minor according as the "do" or the "la" is made the point of repose, this probably being determined by the character of the feeling expressed in the music.

5. The fourth and seventh of the major scale are afterward added to complete the dominant and subdominant chords.

In all this process it would seem that a natural perception of the harmonic relations of tones is the shaping, determining factor.

It seems clear, also, that this natural perception is the same for all races of men, depending on the physical constitution of the ear and of the vocal chords, and their correlations with the laws of acoustics on the one hand and with the psychical laws of the relation of music to emotion on the other.

But I shall be asked, and with entire pertinency: "Are you sure that the intervals sung by the Indians whose songs you have studied are the ones you have transcribed?" I answer without hesitation: "Yes, I am sure. I started my investigation with the impression that there might be essential differences in structure between the Indian music and our own. I studied the Indian music for ten years with the utmost care and thoroughness of which I was capable. I have failed to find one single interval in Indian music which we do not use. It is true, I have often heard Indians sing these intervals out of tune; but this is a phenomenon by no means confined to savage or uncivilized races. In every such case, when I was singing with Indians and was able to get at their

real intention, I have found that they meant to sing exactly the interval we should sing in their place. The false intonation was due usually to precisely the same causes which produce it in our own singers. Sometimes it is an untrained or defective ear; there is just as much difference between Indian as between white singers in this respect. Sometimes it seemed to be due to an imperfect correlation of the ear and the vocal apparatus, just as it is with us. Sometimes it comes from pitching a song too high or too low. In short, an Indian singer, for the greater part, does just what a white singer of his grade of musical culture would do under the same conditions.

But I have observed also special causes for aberrations from the pitch intended by aboriginal singers. Chief among these is emphasis. I have frequently known Indian singers to emphasize a tone by striking it ahead of the beat from a quarter of a tone to a tone above pitch. When I noted these tones down as bye-tones, I was met by the criticism that I had written two tones when only one was intended. When I played it emphatically as a simple syncopation, the Indian declared it to be correct.

I have also found Indians vary from pitch under stress of emotion, especially in love-songs. I have noted down intervals as I heard them, only to be told that they were wrong. The Indian meant to sing a plain diatonic interval, for he declared this to be correct when I played it. Although he had actually sung it from a quarter to a half tone below pitch, he would not tolerate my playing of anything else than the plain diatonic interval. All of this goes to show, among other things, that the Indian does not make nice discriminations in the matter of pitch. It shows also, what is very clear from all my experience, that what the Indian is thinking about is purely the expression of his feeling, and not the nicety of his intervals—that has to take care of itself. But it makes the evidence as to the forms spontaneously assumed by his songs all the more forcible.

I have also found that increase of power is almost always accompanied with increased elevation of pitch, and diminution of intensity with a lowering of pitch, seemingly without the Indian being aware of it. When I have asked Indians to sing louder into a graphophone, they have invariably raised the

pitch. Songs which remain of the same intensity throughout I can easily play with them on a piano. Songs which vary greatly in intensity, such as love-songs, do not go well with piano accompaniment, because they vary not only the power but the pitch with every variation of intensity. Yet they will not tolerate these variations when they hear them from an instrument. Clearly they intend plain harmonic or diatonic intervals, and are not aware that they vary from them.

The same is true as regards the matter of sliding from one tone to another instead of making the outlines of pitch definite. The practice of Indians in this respect can be matched in any camp-meeting of negroes or uneducated whites in the United States. There is really nothing unusual about it. And as for the Indians appreciating smaller intervals than we do, there is simply nothing of the kind. The Indian ear is not more but less discriminating than our own in the matter of musical intervals; this is to be expected, since he has had no training whatsoever. When he intones an interval a quarter tone off pitch, it is not because he intends to do so, but because he is groping more or less blindly after an interval imperfectly conceived. The instant he hears it correctly given, he perceives that it is what he was trying for and immediately conforms his intonation to ours. That has been my experience over and over and over.

Further, it has been my experience many times repeated that the Indian prefers the harmonized to the unharmonized version of his songs when they are played on the piano—that is, of course, when the chords used are the ones naturally implied or embodied in the melodies. All the Coahuia songs, all the Tigua songs, all the Omaha songs, and many of the others, have been played over and over again for Indians, as many as could be reached at different times, both with and without harmony, and always with the same result. With the natural harmonies the songs when played on the piano sound much more natural to the Indian than when played without chords.

In the light of all this experience I feel justified in stating once more, and most emphatically, the conclusion at which I have arrived, namely, that when savage man makes music spontaneously he obeys the universal law of all activity and follows the line of least resistance, and that in every instance

this line is found to be a chord line, a harmonic line. Folk-melody, so far as now appears, is always and everywhere harmonic melody, however dim the perception of harmonic relations, and however untrained and inexperienced as regards music the untaught savage may be.

The first harmonies to be displayed are naturally the simplest—those of the tonic and its chord. The more complex relations are gradually evolved as a result of the growth of experience. But in every stage of its development, the harmonic sense is the shaping and determining factor in the production of folk-melody.

The evidence of the essential unity of all music, from the most primitive to the most advanced, is cumulative. The Navaho howls his song to the war gods directly along the line of the major chord; Beethoven makes the first theme of his great "Eroica" symphony out of precisely the same material. The Tigua makes his "Dance of the Wheel" out of a major chord and its relative minor; Wagner makes Lohengrin sing "Mein lieber schwan" to a melody composed of exactly the same ingredients. In short, there is only one kind of music in the world. But there are vast differences between the stages of development represented by the savage and by the modern musician; and there are also ethnological differences resulting from the physical and mental peculiarities of the races; yet, essentially and fundamentally, music is precisely the same phenomenon for the savage as it is for the most advanced representative of modern culture.

SOME POEMS FOR SONG SETTINGS.

BY WILLIAM ARMSTRONG.

In the selection of poems for musical setting some of our more prominent composers have given excellent examples. That such examples have not been universally followed is unlikely of denial. To get away from the hackneyed is, perhaps, more difficult than will be recognized without experience in searching for available poetic material. Yet it is doubtless acknowledged by the conscientious searcher that the good poems still unwedded to music remain vastly in excess of the ones that have not escaped the composer.

Perhaps the search is begun in the wrong direction, the magazine for instance, and there the task is little less than hopeless. One is never more fully impressed with the preeminent mechanical genius of the American than after reading his magazine poetry. Who can put down a poem by Richard Watson Gilder, for instance, and not be filled with regret that he failed to dedicate himself to watchmaking or some such delicate profession.

The better American poetry is far more frequently found in the newspapers than in the magazines. Sometimes, indeed, it may be found in the latter, for even editorial vigilance is not omnipresent nor editorial diligence equal to filling the entire poetical market demand. Take any number of "Current Literature," however, and compare the extracts from books of poems and poetry of the magazine variety with that of the newspapers and see how illy the two former compare with the latter. The finish may not be equal in this newspaper work but there is heart in it, there is humanity in it, and best of all, it is spontaneous. These three qualities must be possessed by the poem that goes to make the successful songs. I would unwillingly have the devotee of magazine poetry understand me, nor would I wound his feelings, for even admiration of magazine poetry fails to prove a man devoid of human traits. I do not say that all newspaper poetry is better than magazine poetry, for some of it is worse (and no man could say more). But I do say that the successful search of the com-

itself delightfully to Spanish rhythm, and written by R. H. Stoddard; Don Piatt's "Apart" and "Ballad of the Night and the Sea," by Harriet Prescott Spofford. All these and more are comprised in the volume named.

Another collection, "Songs of the South," includes the best subject matter for a cantata suitable to the present strong friendship between Anglo-Saxons, and is embodied in an impassioned poem, "America to Great Britain." The author was Washington Allston, sometimes denominated the American Titian, a Southerner by birth; his life was told between the years of 1799 and 1843.

Full of triumph and yet of pathos are these verses by A. A. Fields, "Still In Thy Love I Trust," a poem with traits which recommend it for musical settings:

"Still in thy love I trust,
Supreme in death since deathless is thy essence;
For, putting off the dust,
Thou hast but blest me with thy presence.
And so, for this, for all,
I breathe no selfish plaint, no faithless chiding;
On me the snowflakes fall,
But thou hast gained a summer all abiding.
Striking a plaintive string
Like some poor harper at a palace portal,
I wait without and sing,
While those I love glide in and dwell immortal."

In these brief hints of song material a tribute should have, perhaps, been paid earlier to the love poem. To make amends two shall be quoted, the first by Elvira Floyd Fromcke, appeared in the Buffalo News, and in its commendable intensity would seem likely to give a chill to even the impassioned ink bottle of Ella Wheeler Wilcox. The title is: "Was This Love?"

"His look sent through my mind
A vague unrest.
His voice, like harp of wind,
Throbbed through my breast.
His eyes my full soul drew
To meet his own.
His touch inspired anew
Hopes all unknown.
Was this, then, love?
His presence was a dream
Of rare delight.

His words made all things seem
  Sweet, fair and bright.
His absence stung my heart
  With bitter breath.
His loss—rent hopes apart—
  Made life like death.
    This, then, was love!"

The man who can listen to this unmoved is unworthy a mother-in-law.

The second, "When Did We Meet?" is by Elaine Goodale Eastman, the lady who married the Indian:

"When did I know thee and not love thee?
  How could I live and know thee not?
The look of thine that first did move me
  I have forgot.
Canst thou recall thy life's beginnings?
  Will childhood's conscious wonder last?
Each glance from thee, so worth the winning,
  Blots all the past."

The volume, "Songs of the South," alluded to in relation to Allston's poem, and edited by Jennie Thornley Clarke, contains some valuable material for song settings.

The work of the Southern poet is frequently published in small volumes and even smaller editions, or is lost in newspaper ephemeralness. For putting a good deal of the best of this matter into more enduring form, and for her researches which have extended through out-of-print books and periodicals, Miss Clarke deserves uncommon thanks.

Beyond indicating the volume and its musical possibilities to the composer, and no poet sings for him more eloquently than the Southerner, there should be made allusion to several poems which no brevity may afford to omit.

These are, "Hark To the Shouting Wind" and portions of the wonderfully beautiful "Coming of Spring," by Henry Timrod, the Carolina genius, whose short life closed in bitter poverty, but whose memory will be immortal. Yet another of these poems is "The Stab," by Will Wallace Harney; Schubert had no better lines than these for his song settings. Samuel Minturn Peck, already a favorite with English composers, and deservedly; Lizette Woodworth Reese, a poet of Elizabethan daintiness, yet with a note of deeper feeling; Sarah M. Piatt, whose "Witch in the Glass," is full of gentle co-

quetry, and a long list besides whose mere recalling must be dismissed because temptation is so strong.

One poet more of these Southern singers, Frank Stanton. He is always versatile, rhythmic and with a gentle heart.

The composer who will set a cycle of his Georgia songs to melody appropriately, naturally, and intelligently, will make a genuine contribution to that which may properly be called American music. Here is one of his little dialect songs, brief in length, but full to the brim with humor and genuine color; it is called "The Bee" and appeared originally in The Times-Herald:

"O Mistah Bee, de good Lawd knows
It sinful how we do, suh!
You steals your honey from de rose,
En I steals mine frum you, suh!
O Mistah Bee, dat's how it goes;
It ain't gwine gimme grief, suh,
It ain't no sin, de good Lawd knows,
In stealin' from a thief, suh!"

James Whitcomb Riley finds identical poems chosen for musical setting, and yet memory fails to recall one composer who has discovered "The Harper" in "Old-Fashioned Roses," to be classed among the best things he has done.

Sir Alexander Mackenzie has set a number of poems by Colonel John Hay to music. While the latter was American ambassador to the court of St. James Sir Alexander told me that one night he was placed next him at dinner. In the course of conversation he said: "I have set some poems by John Hay to music." Then he enumerated them.

"I'm the fellow," was the jubilant reply.

The Canadian poet, Bliss Carman's "Vigil" and "Stir," the latter a song of spring awakening in the far North, offer opportunity for subtle musical treatment.

But the idea in this instance is not to wander afield of a brief indication of some collections and poems by Americans that may be studied with advantage by the composer.

One final exception must be made in the instance of certain Armenian verses done into English by our compatriot, Alice Stone Blackwell. Since the crusades in which they alone among Asiatic people aided, the Armenians have remained Christians, unshaken and unshakable. Their hymns, exquisite in oriental imagery, are like songs of angels among flowers.

Heine, generally pagan in expression, strayed once in a while into something like "Du Bist Wie Eine Blume."

But even this musically maltreated effort is surpassed by the Armenian poet who wrote these lines entitled "She:"

"Were not the rose's hue like that which glows
On her soft cheek, who would esteem the rose?
Were not the tints of heaven like those that lie
In her blue eyes, whose gaze would seek the sky?
Were not the maiden innocent and fair
How would men learn to turn to God in prayer?"

In considering the worth of these poems there is also to be remembered that Miss Blackwell does not understand the Armenian language beyond its alphabet. The subject matter of these verses has been done into literal English or French by Armenian friends, and from these sketches she has reflected the original. The beauty of that original may, therefore, not unlikely be more than conjectured, although in her earnestness of effort Miss Blackwell must be regarded as doing literature a service.

None of the poems named has apparently suffered in the translation more than this, and yet it suggests material for an effective song:

"It was the hour of dew and light,
In heaven a conflagration cold
Of roses burned, instead of clouds;
There was a rain of pearls and gold.
A strange new heaven shone within
Thine eyes so dark and languishing;
A heaven where, instead of stars,
Arrows of fire were glittering.
Oh, leave my heart, from me depart;
I for my queen desire not thee;
Thy breast is like the rose's leaf,
Thy heart is granite hard to me."

One more quotation from these Armenian poems. The original is by St. Gregory of Narek, who lived from 951 to 1011. The theme of the verses is "The Christ-Child," and it needs no great imagination to conjecture their beauty as a Christmas song, heightened with quasi-oriental setting:

"The lips of the Christ-Child are like twin leaves;
They let roses fall when He smiles tenderly.
The tears of the Christ-Child are pearls when He grieves;
The eyes of the Christ-Child are deep as the sea.
Like pomegranate grains are the dimples He hath,
And clustering lilies spring up in His path."

AN UNPUBLISHED LETTER BY BERLIOZ.

FROM THE RUSSIAN OF V. STASSOW.

In the enormous correspondence of Prince V. Ph. Odojewsky, which is at present at the St. Petersburg Imperial Library, there is one letter of H. Berlioz which has not been published as yet. This letter is of great importance, as Berlioz himself relates in it an interesting fact of which there is no other proof, either in his autobiography or his correspondence known until now. This letter was written by Berlioz to Prince V. Odojewsky and belongs to the time when Berlioz visited St. Petersburg with the intention of giving his first concert there. This concert took place (in the hall of the "Nobleman's Assembly") March 15, 1847, and a day before, March the 14th, an article by Prince V. Odojewsky appeared in the St. Petersburg "Viedomosty." This article prepared the St. Petersburg public for the acquaintance with the personality and musical works of Berlioz, who was entirely unknown at that time to the Russian musical audience. To this article most probably Berlioz's letter referred, which he sent then to Prince V. Odojewsky and which is made public here for the first time:

THE LETTER.

"Dear Sir:—Till now I couldn't find in the disorder of my small room the libretto of 'Faust,' but I hope to find it tomorrow. In any case I think we can start our work with a German translation.

"Here are a few points which you so kindly ask of me:

"Mr. Berlioz, who arrived just now at St. Petersburg, intends to give several concerts, in which will be performed large excerpts from his most important works in case there should be no possibility of giving them in their entirety. Among the many musical works with which he wants to make us acquainted will be given: His latest work, which caused this winter in Paris so much enthusiasm that its author, despite his being a Frenchman, was the receiver of an unusual ova-

tion. Artists and writers with Baron von Taylor as president, gave a banquet in his honor and there it was decided to collect by contributions a sum of money (this sum was at once and fully collected) for the purpose of coining a medal in memory of the first performance of this musical work.

"Besides this we will have a large symphony with chorus, 'Romeo and Juliet,' and the celebrated 'Fantastic Symphony,' which, as it is well known, was dedicated by the author to the famous Paganini after this great virtuoso had sent him a letter enclosing 25,000 francs as a share to the subscription concert, at which Paganini heard at first the 'Fantastic Symphony.'

"I send you a thousand thanks for your kind intentions and all your trouble." Yours very truly,

(Signed) "H. BERLIOZ."

The remarkable peculiarity of this letter is, that Berlioz speaks in it about the enthusiasm of the Parisian public which his "descriptive symphony" (or as he also called it, "the dramatic legend"), "Damnation of Faust" awakened that winter, 1846-1847.

This claim of his letter to Prince V. Odojewsky contradicts entirely all the facts known until now from Berlioz's autobiography and all his letters. In all these original documents we find on the contrary that the "Damnation of Faust" was accepted by the Parisian public very coldly and poor Berlioz had to suffer so much on account of it that it may be allowed to say that he was all broken down; especially had he to suffer from debts, thanks to the enormous expenses on that concert. He actually did not know at that time what to begin and what to do.

Mr. Julien relates fully this fact in his well-known biography of H. Berlioz, and at the close of it he adds: "Berlioz said and repeated hundreds of times that during all his artistic career nothing wounded him so deeply as this unexpected indifference of the public to his 'Faust.' And this disappointment was still stronger because it happened after the enormous

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*Baron Taylor, one of the most dintinguished amateurs, Maecaenas and propagandists of fine arts in France, was at that time the chief inspector of the fine arts in France, and had a great influence on artists and public, too.—V. Stassow.

success which he had met in Germany. Besides this, being all broken down, oppressed by debts, he could not think of any help or remedy. And suddenly here he had a quite unexpected chance to get out of his trouble—simply by taking a trip to Russia." . . . He did accordingly; went to Russia and brought from St. Petersburg and Moskow a new fame and a few thousand roubles, which covered all his disappointments and the debts caused by "Faust."

As it follows then Berlioz's letter to Prince V. Odojewsky did not contain the full truth when it tried to assure the Russian public that "Faust," from which Berlioz intended to perform its best pages, met with enormous success in Paris. That was not the case. But still it is impossible that Berlioz actually related a story or told a lie. At that time, just as before and after his death, Berlioz was surrounded by a few sincere admirers and lovers of his music and besides they were capable of understanding and appreciating true and talented music. Such connoisseurs there were not too many but the quantity was completed by the quality and importance of these few. Among them were all the real and greatest musicians of Paris at that time, with Liszt and Meyerbeer at the head; all the best, most important and most talented artists, poets and amateurs and among their number such as Heine, Geo. Sand, Taylor and many others. These few of course, by their full sympathy, made Berlioz feel contented and happy. and they of course made the collection and coined a medal to his honor. Berlioz had reason to be proud! Yet the admiration and rapture of the common, little-understanding crowd came also, but only in its time, a little later; forty years after, when Berlioz had been already a long, long time in his grave.

ROYAL ACADEMY OF MUSIC, LONDON, AND ITS WORK.

BY MARIAN ELVIRA JONES.

Almost every girl who aims at making music a life-time work, dreams of what pleasure there would be in studying abroad. Imagine, if possible, the joyful surprise when told: "Your passage is engaged, and if you are willing to remain away from home for two, three or perhaps four years, if necessary, for the study of music you shall go." This happened in my case, and I eagerly embraced the opportunity offered me.

It occurs to me that other American girls may be interested in knowing what my experiences have been; so I am writing a short account of them. Arriving in London during Handel Festival week and just before the Diamond Jubilee celebrations, nothing else could be thought of for some days; then after having paid my guinea as examination fee at the Royal Academy of Music, with fear and trembling I entered the concert room to meet the principal, Sir Alexander C. Mackenzie, who was to hear me sing. However, I soon discovered that trembling was quite out of place. Indeed, Sir Alexander was most courteous and kind—not at all to be feared, and I soon felt quite comfortable and at home.

Perhaps my readers may like to know a little about Sir Alexander himself. He is a gentleman of medium height, rather stout and very bald. He has singularly expressive eyes and a head which at once impresses you with the idea that he is a man of great intellectual power and of high culture. As a composer he is in the very front rank of British musicians; indeed his reputation is by no means confined to these islands, but may be said to be world-wide, and he has won that reputation in every department of the musical art.

Born in Edinburgh in 1847, when only nine years of age, he was taken to Germany, where for five years he studied under Ulrich Stein of Schwarzburg-Sondershausen; afterwards coming to England as he expressed it "almost a helpless foreigner," so broken was his English. Being very anxious to study the violin with Sainton who was then the leading professor in England, he was advised to try for the King's Scholarship at the Royal Academy of Music. He had at the time a position in the Orchestra at one of the London theaters, and the

conductor refused to grant him leave of absence to attend the competition. Being determined to try for it, however, young Mackenzie went without leave and won—afterwards returning to the theater to be told that his services were no longer needed. Upon hearing of his success, however, the conductor prudently changed his mind.

Over three-quarters of a century have elapsed since this institution, famous to all British musicians, was founded through

MISS MARIAN ELVIRA JONES.

the efforts of Lord Burghersh, afterwards eleventh Earl of Westmorland, and under the direct patronage of his majesty, King George IV, with a number of influential noblemen as directors. A house in Hanover Square was chosen, and in March, 1823, the school opened with twenty-one students. What better proof of its success and soundness at present could be given than the fact that one of the Queen's sons is president and the governing body includes men eminent in political, legal, literary and financial as well as musical circles, while

over five hundred students attend its classes. But the Academy suffers from lack of adequate buildings. Three adjoining houses have been acquired and connected in such a way that the effect upon the new student is something like that of a chinese puzzle. Little narrow stairways, passages and doors lead in all directions. The buildings themselves are hardly worthy the name "Royal Academy of Music," since they are the poorest looking of all the London Music Schools. But what is lacking in this respect is made up ten-fold in the quality of the tuition and masters. The success of the school is certainly due to the excellence of its professors. Of those in singing, Cave Alberto Randegger, Madame Agnes Larkcom, William Shakespeare, Fred. Walker, Francis Korbay and Arthur Oswald are among the foremost. Madame Larkcom and Mr. Shakespeare were both students at the Academy. Sauret is the head of the violin school; and perhaps the best known piano teacher is Walter Macfarren. The harmony professors such as Dr. Prout, Messrs. Frederick Corder, Battison Haynes and Stewart Macpherson with a number of others, endeavor to thoroughly teach harmony, counterpoint and composition. In all there are one hundred and twenty professors and subprofessors. I must really say a few words about my own professor, Madame Larkcom. When a very young girl, after having won numerous prizes in competitions as a singer, she determined on a musical career and entered the Royal Academy of Music as a pupil of Senor Manuel Garcia, that great singing master who includes Jenny Lind and Madame Marchesi, amongst his famous pupils, and who was the doyen of academy teachers until two or three years ago when he retired from active work. Madame Larkcom gained a scholarship, several medals and the certificate of merit, and was finally created an associate of the academy. After leaving the institution, she sang at the Ballad Concerts, Crystal Palace Concerts, Royal Albert Hall, Philharmonic Society Concerts, and toured a great deal throughout England, making several trips to Holland also. The directors of the Philharmonic Society elected her an associate of that body, and in 1894, she was appointed professor of singing at the academy, and by her untiring energy, enthusiasm and artistic work she has won prominence there.

The object of the Royal Academy of Music as set forth in its charter is, as you will perceive a tremendous undertaking,

viz, "to promote the cultivation of the science and art of music and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof"; the chief aim of the directors is certainly to make good all-round musicians, and a full curriculum is ordained for that purpose. It is not enough for that a pupil studying singing be taught to place her tones correctly and parrot-like sing a song to please a little crowd of people. Those who study singing are required to have a second subject, which is usually the piano, while harmony, sight-reading, choir work, and elocution are compulsory also. Students of the piano violin or any other instrument must have a second subject as well as harmony, while those who are sufficiently prepared have opportunities of practicing with orchestra, which meets twice a week for that purpose. The operatic and dramatic classes give very creditable performances at the end of every term. Classes for ensemble practice, students' fortnightiy concerts, weekly lectures, deportment and stage dancing are all for the improvement of the student. Of course languages are taught by competent masters. Seven public performances are given yearly in the large concert halls of London—three chamber concerts, three orchestral concerts and one organ recital, besides two during the winter at the imperial institute. The regular course of study covers three years at least. The examinations are somewhat trying, but nevertheless must be gone through, which of course is perfectly right. No matter how advanced in harmony, counterpoint or composition, students are required to undergo a written examination in the elements of music in March of each year. Two hours are allotted for the working of a paper by no means easy, those failing to reach the standard are not eligible for awards, even though they pass successfully the later examination in their principal study, which takes place in July before a board of seven or nine leading professors in each subject. First year students not having failed in elements and their principal subject, receive a bronze medal; second year students receive silver medals, and third year students the certificate of merit. There are twenty-one scholarships and exhibitions in operation at present; there are also twenty-six memorial prizes, but we poor "furriners" are left in the cold since nearly all the scholarships, exhibitions and prizes are for British born subjects only. Over six thousand students have

received instruction in this institution, many of whom are musicians of fame and have helped to swell the professional ranks all over the world. It is not every student who can be an artist, but many who have not adopted the profession must have taken into their own homes the sweet refining influence of good music. Amongst the many students of the academy who have achieved fame I have only space to mention a few: Mdlle. Bauermeister, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Maud Valerie White, Hilda Wilson, Agnes Zimmermann, Alwina Valleria, H. C. Banister, Sterndale Bennett, Frederick Corder, Ben Davies, Edward German, G. A. Macfarren, Walter Macfarren, Alexander Campbell Mackenzie, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas. We have always heard of England as an un-musical country, but no generalization could be farther from the truth. Although every English village cannot boast a band like our Teutonic neighbors, almost every home in the country is adorned with a piano or an American organ, and you will find there some one who makes an effort, at any rate, to play the instrument. Again the numerous concerts and musical festivals held in the great cities are a striking evidence of the love of Britons for good music. In choral compositions, oratorios, cantatas, choral ballads, part songs, etc., British productions equal the best. While nowhere can finer chorus singing or better school singing be heard.

In reading an article several weeks ago in "Music" "The American Singing Girl in Italy," the dangers to a young girl sent abroad for study were presented in a most forcible way. I feel that everything good and worth having can be found here in schools or privately, and the greatest inducement to go to Germany, Paris or Italy now is the language, which really must be learned where it is spoken. In England we are almost as if we were at home, and are perfectly understood—although we speak American English and not English as spoken by the English. In fact my own experience here has been so happy and satisfactory, that I feel that I cannot better conclude this article than by advising all American girls who desire to extend their musical education to come to England before any other European country, as it is undoubtedly the best place for obtaining a thorough foundation for a complete musical education.

If the great amount of time now devoted to piano practice could be utilized to the best advantage, it would be possible to have a large public of good players who would not only love music from an artistic standpoint but also know how to study and interpret any new piece with the thoroughness characteristic of an artist's work. For, say what we will about the abundance of brilliant and accomplished amateur pianists, it still remains true, as has been rather ill-naturedly said by some distinguished pianist, that the poorest artist is more satisfactory than the best amateur. Without pushing this rather sweeping dictum too far, it is quite true that in the playing of any artist there are two somewhats which distinguish it from that of a very gifted amateur. The first of these somewhats is the vividness of the musical conception. If you note carefully the playing of an artist, whether the piece be small or great, the most noticeable peculiarity is the distinctness of the musical conception and the completeness with which all the musical designs are to be traced in the playing. Not alone is it a question of a certain characteristic general effect—this effect proves to be made up of a multitude of small effects, melodic bits in every part of the tone-web, bits of emphasis, light and shade—the immediate effect of which is to call attention to that great "chiaro oscuro" in music, which we call "accompaniment"—meaning thereby everything outside the melodic idea which at the moment happens to be the ruling one. In the playing of amateurs this background of the piece may be light and insignificant, or deep and heavy, but in both cases it too often is woefully lacking in detail. It is like the landscape background of two solitary lovers in the darkness. An ill-timed light perhaps illumes the central figures sufficiently for purpose of artistic seeing; but the background is unshapen, shadowy, mere gloom or

empty "thin air" (as Virgil had it) without detail or significance.

Now in music there is no insignificant background. The lovers in the foreground, the melody or melodies of the piece, no longer exist by and for themselves alone. In a deeper sense than pantheists have conceived, man in the musical world is himself a part of nature; the melodic personalties in music do not exist in rational significance aside from those accessory and explanatory ideas of rhythm and harmony, which the amateur lumps together in blind semi-obscurity under the name of "accompaniment." Moreover, when the harmony has explained and intensified the melody, it goes farther, it has a life of its own; it is crystallized into endless patterns of design. Some are musical and persistent; they add character and individuality to the piece. Others are happy bits of emphasis, having no necessary work in defining the fundamental effect of the piece, but are in reality bits of enrichment, like trimming upon a gown, a bit of ribbon for color or suggestion, or sculptured figures in the doorways of gothic architecture. Now the artist, the true artist, obtains in his interpretation first of all this great general effect which the piece as a whole was designed to express; and this general effect he builds up, just as the composer did, by means of all sorts of working designs, melodic, harmonic and rhythmic —each element in which is studied seriously and carefully brought out; so that you may follow any element you please, if for the sake of better hearing you care to disregard the general effect and devote attention to one or the other of these lesser particulars. Moreover, the artist brings out also these little extras of the composer, these little somethings which might apparently have been just as well omitted without impairing the main musical effect. And so you have in his work the kind of complete interpretation which is too rich for a casual observer, but which rewards over and over again the attention of the musical mind, and affords a pleasure which is first of all musical then emotional and through all intellectual.

I have often suggested the obvious fact that through our neglect of ear training and the power of close musical observation, the generality of our music-lovers understand this higher kind of musical interpretation only after repeated hear-

ings, if ever; whereby it happens that the public has very little discrimination between interpretations full of this inner light of the true world of musical art and those less thoroughly interpretations which have in them only an amateurlike approximation to the complete idea of the composer. The great artist, therefore, is hindered of his just recognition, even among hearers who have supposedly been trained in music. This is the reason why the playing of any great artist has to wait so long before its many-sided merits are understood.

It would help things a little if our elementary musical education had in it more of that elementary something which in religion is called "faith." Now faith is not credulity; it is an attitude of soul; a permeating consciousness that above us all there is a good and a true which our best ideas and moments but imperfectly embody; a good and true which ought to be the rule of our everyday life and character. Wanting this attitude of soul, negation and momentary self-interest rule the life and progress is impossible. So in music there is not only a good and a true which great composers have embodied for us in their works, but we have also an especially endowed body of prophets and seers, whose especial mission it is to interpret for us these phrases of the good and true; namely, our artists, those who know the good and true and are able to make it intelligible to our own slower ears and insight. The artist is the prophet of art. He is the man who knows within himself the sometimes indistinct ideals which the great composers struggled to express in their music.

Think what it must have been to Schumann to undertake the great Phantasie in C, or the eight pieces of the Kreisleriana. There was no technic for writing such pieces; nobody played upon the piano in that manner. Here were new phases of pianistic effect which no one had seen before or imagined. These effects turn upon previously unaccustomed manners of holding tones, the shading influence of middle voices or suggestions of voices, and a general chiaro oscuro, or "clear indistinctness," in which momentarily an idea appears only to subside almost instantly into the general effect of the mass. Bits of melody, a solitary accent, a syncopation, change the whole character of the page, like the strange faces which look out to us from the background of some of Vedder's designs.

The world has had to learn Schumann's poetic ideas from

interpreters, and they, curiously enough, have generally got their first cue from those works of Schumann in which he is not at his best and most characteristic. It was by way of the "Davidsbuendler," the "Kinder scenen" and the first orchestral symphony that the world became inspired with a belief in Schumann. It took more than fifty years to bring the great phantasy in C into the current of the virtuoso recital. So far as I know, Rubinstein was the first great Schumann player, and to his sympathetic and commanding interpretations of these great works, and the Carnival and the Etudes Symphoniques, the world owes its complete indoctrination into the beauties and the great depth of suggestion in this master tone-poet of the pianoforte.

The same which Rubinstein did later for Schumann, Liszt did much earlier for the gentle and imaginative Chopin. For this reason, as well as for their far less novelty in technique or thematic development (especially upon the harmonic side), the piano works of Chopin became understood more rapidly than those of Schumann, which were composed at about the same time. Liszt, again on his own part, suffered for want of some great virtuoso to do for his own best studies what he had done so graciously and effectively for those of Chopin. For want of some one to play them, the Liszt transcendent studies remain comparatively unknown to this day; yet it is quite sure that despite occasional crudities and wants of local finish, they are among the most poetically beautiful as well as the most distinctly pianistic of all works for the instrument.

In the world of music the artist is the prophet and seer; he is the one, especially annointed from on high, who enters within the veil and there, standing face to face with the working of creative art, comes forth thence with his face shining and his being illumined with the glow of the supernal.

It is a great pity that we do not make proper use of our artists in our musical cult. When a great virtuoso comes, if he is also a true artist, in whom the music itself far outweighs all considerations of show and astonishment, we straightway fall to questioning whether he is able to play faster or louder than some other "fast trotter" among pianists; and the artistic word, which he had been annointed to convey to us, we ignore as if it had no meaning.

This fault is radical in our methods of study and musical administration. Our criticism first of all voices things in this spirit. Our education, especially in well-established institutions, is the work of schoolmasters, and artists meddle not therein. Most curious it is that such a state of things should obtain in Germany, where the ideal rises so high in art and where the pedagogic is held technically to be far below. Yet there is no country where artists do so little in the direct ministration of musical education; and there is no country where artistic playing is more liable to be undervalued or decried for lack of some schoolmaster element of hand position, strictness and the like.

Not only is it a question of properly estimating artists in their indispensable ministry of bringing to us outsiders the inmost things from out the sanctuary of art, but it is even of equal importance to illumine and elevate our education by including in it as much as possible of the way in which artists understand a musical work. The problem is to learn how to find in any work the multitude of things which any good artist will find there. I say nothing as yet of the student becoming able to bring these manifold somethings over to the hearer; this will come up when we consider the relation of our elementary pianistic training to interpretative art. For the moment it is merely question of seeing and realizing these inner elements of tone-poem.

As our education goes, very few students ever arrive at this ability—not even the most advanced of them. Those who come nearest are generally such as have taken the full course in practical musical theory—meaning thereby a full practical course in harmony, counterpoint and form; and being themselves practically exercised in the composition of music pieces in large forms are therefore able to understand the quality of workmanship and the particulars which the workmanship exhibits. Unfortunately, however, this kind of training too often stops short of a really artist comprehension of a true tone-poem. For no matter how true and noble the workmanship in a tone-poem, the musical effect and the poetical intention are nevertheless at the top of the column and override all considerations of local cleverness in treatment or contrast. What is wanted is to turn out students full of enthusiasm for tone-poetry, sensitive to its influence, responsive to all of its

moods, and able to enter into and enjoy a composition in its general effect without losing sight of its particulars; to appreciate workmanship without forgetting the something behind the workmanship which holds it in its place; which formed, in fact, the motive of the workmanship in the mind of the creative artist.

This means a method of study—many methods of study, all with a real center in the very heart of the tone-poem itself.

* * *

For many years I have undertaken to improve the student's method of study through the habit of memorizing every piece taken, or nearly every one. In most cases the early stages of his effort have been unsatisfactory. A few pupils memorized their pieces and seemed to understand them quite fully, but the great majority absorbed them like Lorenzo Dow's sanctification—"in spots," some parts of the piece being well memorized, but the varied harmonizations, modulations and transitional material remaining very insecure and liable to be forgotten. I have attempted to remedy this through different kinds of musical analysis and by lessons in musical theory. In some cases the experiment has been entirely successful, the pupil at the end of the time being able to retain long programs of complicated music and to treat the same with constantly increasing maturity of conception. In other cases it has remained impossible to interest the pupil in the structure of music to such a degree as to secure the necessary closeness of observation.

During the past two years I have been very much interested in the work of my business associate, Miss Blanche Dingley, in this direction, whose musical experience has been unusually ample, and whose own system of study is remarkably thorough and speedy; and who has developed a system of memorizing which has in it many of the good qualities mentioned above as illustrated in the work of artists. This has been illustrated over and over again in the work of students in any way deficient in memorizing, and during my recent summer class she gave three or four lectures on memorizing with practical illustrations in the presence of the class. The results were very remarkable, and next year I intend to make this an important part of my summer course, because I am quite sure that this method of study, or some ing

the same result, if taken up early in the career of the young student, would result in the music making a far more lasting impression and the pupil herself be much more likely to arrive at distinguished attainments and to take pleasure in her music and give pleasure to her friends.

In defining her method, Miss Dingley said that she began where the ordinary student ended, and first she pointed out a few of the mistakes ordinarily made in memorizing, some of which I myself have been responsible for encouraging. For instance, she teaches that the student ought not to stop at the end of a phrase or the end of the period; that to do so is to lose the connection of ideas and their association, and thereby be more liable to stop in the course of playing a piece. In her memorizing she desires a pupil first of all to get a general conception of the piece as a whole—its rhythm, its movement, its style, and its more characteristic melodic and harmonic effects. When this has been done, a small part is taken, and the stop is never made at the completion of an idea, but always at a point where the idea is so well developed that the momentum affords the strongest possible impulse to the student to go on. In studying a fragment in this way, first of all she desires the rhythm to be observed perfectly. The pupil is expected to be able to reproduce the rhythm, collecting it from the different parts which co-operate to produce the rhythmic effect, for in all pieces there is a rhythmic motion of one kind or another which gives the characteristic quality to the piece. She desires them to know the melody by itself, the accompaniment by itself, the melody and the bass voice, the melody in the middle voice, which in the case of chords is merely suggested but exists nevertheless in the idea of the composer; the melody and the bass together, and in very trying cases she desires them to know the harmony backwards and be able to trace the period through from the impression of it in their mind in the diverse direction, playing each chord from the end back to the beginning. This demand, which at first sight seems absurd, is a means of detecting the clearness and definiteness of the musical impression.

In Miss Dingley's early experience in memorizing, for which originally she was thought to have no gift whatever, she committed her music to memory while traveling upon the cars from her home in Maine to her lesson in Boston, and

back again. Her impressions, therefore, at that time were primarily visual. She had practically a photograph of each page of music and was able to refer to any part of the page and see exactly what was there printed, the same as if the book had been open before her. She still retains this ability when she desires to employ it; but she now considers it a great mistake to memorize away from a piano, because, while the music can be perfectly learned in this way, the fingers do not make any headway toward performing their part, and the ear is not trained in the minutia of the musical idea. In her system, by the time the student has studied a movement, or a part of a movement, in the different ways mentioned above, there will be a mental impression of the movement in all its details such as only artists have. Amateurs, as a rule, never attain to a complete conception of the melody, the harmony, the accent, the rhythm, the suggested voices, the moods, the cadences. The student in her way knows them all as he meets each one separately and in company with one or more of the others. The result is that these elements are so impressed upon the mind that they form a part of the piece, just the same as they did in the mind of the composer, and in consequence of this completeness of musical knowledge the work of interpreting a piece is practically covered in the memorizing process, because if you know the correct movement of a piece, its rhythm, its melody, its harmony, and all the details of its construction, you know all that it is necessary to know in order to interpret it completely. The result of the student's work will then turn upon the vividness of her imagination and the responsiveness of her technic.

A certain number of readers will naturally exclaim at this point that all these good qualities are perfectly subserved in the Virgil system while memorizing at the clavier; but Miss Dingley would dissent, although having many times herself made use of the clavier in memorizing. She thinks that it is of great use to young students to hear the tone, and particularly to hear it in all these subdivisions of the musical idea where the fragment is so short as to enable the pupil to grasp it perfectly. The imagination of a young student has to enlarge materially to complete a musical interpretation from a detailed study in which the incitation of tone relation has been wanting.

The most interesting part of these experiments of Miss Dingley were the practical results to different members of the class who were called to the piano and made to memorize in the presence of the class. While naturally embarrassed by the presence of observers, the results attained demonstrated conclusively the value of her idas, and showed, as I have always claimed, that a given amount of time spent upon a piece will produce better results if the piece is thoroughly memorized at the start, than if the memorizing is left to a later period.

It will be noticed that this work has many points in common with that of Mr. Faelten's fundamental training. I have not explored his system with sufficient care myself to be able to give an opinion as to how complete the correspondence is, but there is no doubt but that the Faelten system if carried out faithfully in class during the first two years of piano study, would render a great deal of this work unnecessary later on, as the pupil would already be in possession of habits of exact and minute observation the same in kind, if not in degree, as those I am here mentioning. The great importance of this subject and its universal bearing upon pianoforte instruction in this country must be my excuse for the amount of space I have devoted to it. W. S. B. M.

NOTEWORTHY PERSONALITIES

MR. CONRAD B. KIMBALL.

Among the younger singers of Chicago few have a more promising outlook than Mr. Conrad B. Kimball, the possessor of a fine baritone voice, ambition and much good training. Mr. Kimball was originally from Providence, R. I., but came to Illinois several years ago and had in this state his college training. Among his principal voice teachers have been Mr. Tetedoux and Miss Aeolia Carpenter, a representative of the German master, Blum.

Mr. Kimball aims more particularly at song recitals, and during the past musical season he sang often in musical and social circles with fine success. His repertory embraces a variety of old English ballads and standard songs of the German repertory. Of all, he says, Schumann is his favorite, his best successes having been in the "Spring Night," "Lotus Flower," etc. Also in Schubert's "Wanderer" he never fails of making a pleasing impression, although the spirit of that song is peculiarly German.

Of the English ballads Mr. Kimball complains because, as he says, they cheapen so quickly. He has had success in "King Charles" and "Marching Along." "Love Is a Bubble" is another which has always pleased. He also sings several songs of Brahms: "The Serenade," "True Love," and "Parting." Of Franz: "Mother, O Sing Me To Rest." Two of Mrs. Jessie L. Gaynor's songs he likes particularly and sings them frequently. They are the "Indian Love Song" and the "Rose Songs." Of Arthur Foote: "On the Way to Kew;" Mrs. H. H. A. Beach: "Thy Beauty."

The German songs Mr. Kimball has taken the pains to prepare in two versions, German and English, and he is ready to sing either one according to the fancy of the listeners, who may prefer a greater or less degree of "chiaro oscuro" in the poetic department of their songs. As Mr. Kimball has an attractive stage presence and is young as well as ambitious, much may be expected of him later on.

THINGS HERE AND THERE

THE PRESENT SEASON AT BAYREUTH.

It is well known to musicians who are acquainted with the undercurrents of the musical world that the Wagner representations at Bayreuth have been undergoing gradual degeneration for several years. The Wagner theater, in place of being what Wagner intended it should be, a temple to German art, has degenerated into a private speculation of the Wagner family and the town of Bayreuth. Within the last four or five years, since the effort to push Siegfried Wagner as an orchestral director, this falling off has been more and more marked, and it has been difficult to satisfy visitors who have come half way around the world to witness these supposedly model representations that there was anything particularly model in casts largely determined by personal considerations of compatibility and obsequiousness to Madame Wagner, and in readings well known to the older musicians present to differ materially from those of Wagner himself. That there should be differences is natural enough. It is now twenty-three years since the first representation took place at Bayreuth under the direction of Wagner himself. In 1883, sixteen years ago, the great master died, and the Wagner tradition since that time rests with the great conductors who as young men assisted Wagner in the score of the "Ring" and "Parsifal," and were active assistants in the performances which he personally directed. These were Hans Richter, the late Anton Seidl and Hermann Levi. One by one these masters and their immediate associate, Felix Mottl, have disappeared from Bayreuth.

A correspondent of Le Guide Musical voices the existing dissatisfaction very clearly. He says:

"Are we already at the beginning of the decline, the fading-away, of Bayreuth? I would wish to answer negatively, but it is impossible for me to disguise the discontent of a large part of the public, always very large, which has come to attend the first series of representations of the 'Ring,' the 'Mastersingers' and 'Parsifal.' It was recognizable at the end of the first cycle of the 'Tetralogy' in the crowded theater which to-day is full of enthusiastic demonstrations for the orchestral conductors and principal actors, a manifestation so enthusiastic as in every case to awaken opposing manifestations on the part of auditors who are not so well pleased. All this has come about through the fault of a feminine will, tyrannical and blind, who after having been the heart of the enterprise nevertheless risks the

loss of everything through her inconceivable infatuation for her son. When Mr. Siegfried Wagner, accompanied by his family, comes into the hall, the applause is very great. Suddenly opposing manifestations are heard, and thus the public at the very beginning is divided into two hostile camps. The scene is very painful, and it is a very unfavorable symptom. Faith has departed. Confidence is no more. The work of Bayreuth is threatened.

"Wherefore? Because that Madame Cosima Wagner, moved by a very respectable and natural sentiment, desires at any price to impose her son Siegfried, and with this intention she has sent away from Bayreuth all the great conductors who had the sympathy of the people, or, at least, has reduced their participation to the very smallest terms. Thus, Hans Richter, who is here: Hans Richter, the direct associate of the master in 1876, has passed a week, walking about with his hands in his pockets, while Siegfried Wagner alone conducted the orchestra during the representation of the 'Nibelung.'

"I do not mean to underestimate the talent and the real merit of the son of the master. He has made decided progress as an orchestral conductor. The execution of the 'Valkyrie' showed that he has temperament and that he is not without experience in his role. But the public which comes to Bayreuth from the four corners of the horizon, which pays very dearly in the hope of model performances, has the right to ask something very different from that which has been offered this year under the name of 'Siegfried.' It has the right above all of not being the witness to risky experiments for the satisfaction of an exaggerated maternal and family regard.

"In spite of the talent of Mr. Siegfried Wagner, the young chief, not yet thirty, lacks great experience and the absolute sureness of his elders; his arm lacks firmness and precision. Upon this point all the musicians of the orchestra are agreed, and it results that the marvelous orchestra of Bayreuth, in many beautiful parts of the work, in the 'Rheingold' where the horns quacked abominably, in 'Siegfried' where there was a total lack of grace, flexibility and lightness, in the 'Gotterdammerung' which had no grandeur, where one might deplore almost the total absence of expression—it results, I say, that this orchestra was undeniably feeble, unreliable and unsatisfactory, and that it suggests many unfavorable comparisons with the incomparable orchestras under the direction of Richter, Levi and Mottl.

"With 'Parsifal' in the first series this was still noticeable, and at the end of the first representation there was a weak semblance of enthusiasm. The principal roles were confided to artists of the second order, such as M. Gerhauser of Carlsruhe (Parsifal), M. Schutz (Amfortas), M. Popovici (Klingsor).

"O Van Dyck, O Scaria, O Blauwaert, O Planck, what has become of you? Even Mlle. Ternina, the beautiful Ternina, so emotional in Fidelio and Brunhilde at Munich, was imperfect as Kundry, which she played here for the first time. Besides this unfortunate distribution of parts, the orchestra was directed by one of those conductors of whom

there are hundreds in Germany, M. Franz Fischer, of Munich; a very honorable musician, but possessing absolutely not one quality necessary for conducting at Bayreuth. He softened and dragged all the movements to the point of rendering this master work almost unrecognizable. In the country of Richter, Mottl and Weingartner, it is impossible to conceive why the director of the theater at Bayreuth should have chosen this mechanic of the orchestra to conduct 'Parsifal.'

"The only complete performance without unfavorable elements in the first series of representations was that of the 'Mastersingers,' under the direction of Richter. What clearness in the orchestra! What suppleness of movement! What a wise gradation of expression! The instrumental phalanx appeared to be transformed, animated, revived, full of marvelous precision and nicety of detail! What beautiful sonority in the great movements, what poetic delicacy in the tender pages, without any false sentiment or seriousness! It was very easy to see in this performance what are the qualities which go to make a great orchestral conductor. I will add that the principal actors in the work also were very good indeed. At the head, Fredericks, an incomparable Beckmesser; then Franz Demuth from Vienna (Hans Sachs), an admirable singer with incomparable voice; Dr. Krauss, a Walter faded and without elegance, but with very pleasing voice and superb spirit; Mme. Schumann-Heinck, and at the end a Madeleine, truculent, exquisite in fancy and in popular vulgarity, though I will add that the Eva of Mme. Gadski appeared to me insufficient. I will add that the interpretation of the 'Mastersingers' was veritably ideal and without possible comparison. Anyone who has not seen the finale of the second act and the second part of the third act cannot imagine with what realism this is produced. As to the orchestra and chorus, under the direction of Hans Richter it was absolutely perfect, and the people at the third act saluted the shoemaker poet with a 'thundering acclamation' as Wagner expressed it.

"The great sensation of this year was the barytone, Van Rooy, in the role of Wotan. From one end to the other it was remarkable, equally so for the singer and for the comedian. Never has this complex role been so well taken at Bayreuth or anywhere else. Van Rooy is the first who has completely realized the personage dreamed by Wagner, and such is the power of his interpretation that Wotan, as the master intended, becomes the principal person and the most essential of the 'Tetralogy.' In the 'Rheingold' Van Rooy had a most impressive majesty. The uncertainty and the affacement of the god in the second act of the 'Valkyrie' were rendered in a grandly tragic manner; and the farewell to Brunhilde reached the highest possible degree of emotion. The audience thrilled and overwhelmed."

A MUSIC HUNGRY MISSIONARY.

Bangkok, Siam.

Dear Sir: Some time ago I sent Theo. Presser an order for music, including No. 1 of your Standard Grades and First Book

on Phrasing. It is my intention to use the Standard Course for my boy now in his eighth year, and I also wish to make an effort to classify myself with a view of following some definite course in the study of music. All that I know of the music ordered I learned through the "Etude," which I received from March, 1897-1898. It was discontinued, I suppose, because I am a foreign subscriber, for I see by notice that it is not discontinued without order. When another order is sent to New York a renewal will be made. This much only to let you know that I am not receiving the Etude and so cannot expect to hear from you in its pages. I want very much to get a word of advice from you but have no reason to confidently expect it. However, I am going to tell you something about myself and my wants and then if you see fit to give me a bit of attention I shall be grateful, and it has occurred to me that possibly I may do you some favor from this side. Would you care for a copy of the Siamese National Anthem, which is arranged for piano. Perhaps you have never seen it.

In the first place I am music hungry. At the age of 18 (19 years ago) I received my last lessons from a music teacher. Then I had to decide between a college course and the conservatory, for my father then expected me to prepare to take care of myself. My fear that I was deficient in musical talent and the knowledge that the expense at the conservatory would be greater than at college led me to make the decision I did. From that time I had to live and work with great economy. The only time I could enjoy music was on some half holiday, when I would rent a piano for half day.

Until two or three years ago I think I could have made no progress in music and during ten years here, there has been very little to awaken any musical ambition. Perhaps this awakening began at the time Chevalier de Kontski gave his concert here three years ago. I also enjoyed hearing him play here in my own home. When health and strength permit I spend an hour daily in practice, and I enjoy it more and more. I have about abandoned the idea that I am too old to study or progress further in music. I will mention some things I have played, and also wish to say that I feel very ignorant in theory of music and know very little about interpreting. My last professor gave me such pieces as "Othello," Rossini; "Die Fahenwacht," Beyer; Cramer's "Euryanthe;" Czerny's Variations of Schubert's "Sehnsuchtswalzer;" Beethoven's Op. 10, No. 1. I had studies by Czerny and Herz. This professor was a real old German and a true musician, I believe. He gave me instruction in thorough bass, and I think he considered my technique good, as it never troubled him. But I know that I could not then interpret the music I played, and if I am able to do so now, why is it? I enjoy this same music more now, though I cannot execute it as then; and nothing gives me greater satisfaction than to recognize in my practice something I heard Prof. Sherwood or Dr. Maas play from thirteen to fifteen years ago. Sometimes after reading the "Etude" I feel that I must

be very superficial and not at all well grounded in music. Now I will no doubt learn a great deal myself while I am teaching my children, but I want as soon as possible to become more fit to teach them. I sent for "Landon's Foundation Materials" and will include "Mason's Touch and Technique" in the next order. As I can expect to have my children with me but three and a half years I am anxious to have them well started in music as soon as possible for we can hardly expect to give them more than the regular course at school, unless they show special interest in music.

My 4-year-old boy seems to us to have an unusually good ear and taste for music. For more than a year he has sung with all his might at all our services. No matter what the tune or how difficult he never makes a discordant sound, is especially fond of chanting. But he has now come to the conscious time, as I knew he would, and he observes that people are noticing him, and so he will not sing except at home or at play. He is troubled, too, that he cannot sing words like his older brother, who reads readily. The little one seems to be slow to learn the words and so nearly all of his music is mere humming. I mean to teach him to read soon so that music lessons can follow the sooner. Can you tell me what I can do for him in the meantime and at what age do you think it might be well to give such a child piano instruction? Our piano, American make, has very stiff action, and during rainy season it is very troublesome.

I have ordered "Music Talks," by Tapper. I would be glad if you could give me a list of books or studies that you think I might need, in the order in which I should take them, as my means will not allow my ordering all at once, and when I read of so many things which are all so highly recommended I cannot make up my mind what to select. I want what I need, but nothing superfluous. I long so much to hear someone play. Friends seem to care for music, but in the social life there seems no time for it. I would go the whole length of the city simply to hear some one play, even if he was no better performer than I am. What would I not give to hear someone play something I am now trying to interpret! If a friend spends the evening he may think to ask me to play, but if I want to please I am safe in playing Baker's "Danse Ecossaise," Spindler's "Charge of the Hussars," but nothing pleases like "Tam O' Shanter." My husband, only, seems to prefer a sonata. Within the last two years I have enjoyed studying Clementi's Sonatas, then Kuhak.

Now, I have written at length, and rambled, too, but I find it hard to be definite. I shall consider myself favored if I can have a word from you. Very sincerely, M. S. D.

A GREAT CHANCE FOR ADVERTISING.

Music is in receipt of the following letter, dated from a place which might have been named, but was not, the "Athens of the Indian Territory," August 20, 1899:

"To the Editor of Music: We have a large university school of

music in connection with this college, and we did not have your publication, Music, in our library last year. If you will, as an advertisement, send your Music gratis for one year, no doubt you will receive many subscriptions from our students, as they will have an opportunity to examine them.

"Awaiting your reply, I am, Very respectfully,

"(Signed) SOCRATES ARISTOTLE, LL. D.

"P. S.—Your paper, if sent, will be placed in the library files accessible to all students."

To this interesting letter the following reply was made by return mail:

"My Dear Sir: I have to thank you for your favor of August 20. As the advertising opportunity therein offered is singularly alluring, I have ordered your letter placed on file, where it is No. 1183 in a series of precisely similar opportunities which have been opened to us during the last eight years. These orders we are intending to take up and fill in due sequence as soon as we get around to it. At the present rate of progress, this will probably be, in your case, somewhere about the middle of the next century. Meantime, if any student of your university wishes to examine a copy of our magazine he can gratify this very laudable and praiseworthy ambition by enclosing twenty-five cents to this office for a sample copy. Should at any time your university reach the degree of wealth warranting the investment of something like two dollars and a half annually for reading matter for the musical department, our business office would be pleased to communicate with you. Were our resources larger nothing would afford us more pleasure than to put your name on the list and send along the magazine, but if you have had any connection with the finances of your institution you have probably observed that there is a nourishing quality in the regular payment of tuition fees which you do not notice to the same extent in free scholarships. Although in a business like ours where so much depends on the imagination we perhaps fail in the grasp of details, it has been noticed in this office that the same distinction can be made between those who illuminate their high opinion of our magazine by means of a pecuniary expression, and those who only afford us the opportunity of sending it gratis, on the chance of somebody becoming pleased with it.

Awaiting the opportunity of filling your order in due sequence, as mentioned above, we remain, Yours truly,

BUSINESS MANAGER OF MUSIC."

In addition to the opportunities offered us by educational and missionary institutions for placing our magazine before readers free of expense to them, the musical profession itself also affords very large opportunities. Everybody who gives lessons in a place of any size seems to consider that the opportunity of letting him know what we are trying to do from month to month is one that we are very lucky not to have to pay for. If he takes our magazine and looks it

over occasionally this is all the support we have a right to expect. Of course, in the earlier stages of this enterprise the managers of this publication had not yet become educated up to the public opinion back of them, or in front of them, or all around them, as the case may be, and it goes without saying that it is not quite possible to send free copies to everybody, because it takes so many. In this early time referred to, the idea prevailed in the office that if a really first-class musical publication was being produced and conducted upon artistic lines, with sincere loyalty to music as an art and to the educational and cultured aspects of the same, the natural support of such publication would come from the musical profession itself; not alone from the individual subscriptions of the teachers, but still more from their pupils through their influence. In this expectation we have been in some cases fully justified. A number of the most intelligent teachers of music in this country, among the most artistic in their profession, have not only been subscribers from the first, but have sent us every year large lists of their pupils, and we believe in nearly every case those who have exercised their influence in our behalf have found that their own influence with their pupils has been increased.

There is another class of musical professor whose psychological peculiarities are not so simple. This gentleman is, of course, pleased when he sees his own work favorably commented upon, although it very rarely happens to him to find these comments as complete and ample as he would like to have them; but when he turns over the leaf and finds some other professor's work praised, then straightway he has an attack of the jaundice. His complexion becomes sallow, the whites of his eyes are bloodshot, the liver is congested, and the man is miserable. He stops his paper, he speaks against it at every opportunity, and it seems to him as if it was being run for the express purpose of injuring his business by praising his competitors. It never occurs to this gentleman to consider that when his competitors see him praised they probably have the same kind of difficulty with their liver and digestion, and, perhaps, in some cases, with even more right.

Now, the world in which we live is a very large one. The good God has created an enormous number of people to live here. The intention, undoubtedly, was that the sunshine, the rain, the breezes and the green grass should be abundant enough to give them all those pleasures in life which they are so well calculated to enjoy. This being the case, why should anybody be unhappy because someone else at the moment is standing out in the sunshine and his shadow falls on the grass, while another is in the shade and at the moment makes no shadow; in other words, has no journalistic importance at that particular moment.

Besides, this magazine stands for something very much larger than any ordinary personality. It is devoted to the Art of Music, which is very large and will last a long time. Even the few great artist who absolutely enrich the art of music by new creations

do not cut any very large figure in current history, while the performing artist who merely reproduces a part of that which the creative artist has written, although making a great noise in the world, is soon lost sight of. But the intelligent music-lover will immortalize them in his heart. And to the end that he may do this, he will presently discover that this magazine is a valuable reminder.

THE PARIS CONSERVATORY.

In "Le Petit Musicien" the discussion of the Chamber of Deputies is given concerning the Paris Conservatory, from which it appears that the actual appropriation for salaries is 193,200 francs (not quite $40,000), and for material 63,500 francs. It appears by the debate that the government also appropriates to the National Theatres a sum amounting to about a million and a half francs per year. Taking the whole country through, M. Gourgon stated that the total expenses of the municipal theatres in France amounted yearly to something more than four millions of francs, and he very much doubted whether the results justified this enormous expenditure. About the Conservatory, however, he was clear that it was well worth all it had cost.

Later on in the debate the question came up as to whether a sufficient practical benefit was being obtained from the theatres, and M. Gourgon continued: "As I said, some day a composer full of future and of talent receives from the Minister of Finance academic honors." (A voice from the extreme left, "He refuses them, and he does well.") "He answers: 'Monsieur le Minister, I thank you from the bottom of my heart for the distinction which you accord me, but I would be very much more happy if you would simply give an order that one of my works should be played." (Voices in the Chamber, "Very good! Very good!")

"How does it happen that the Opera Comique or the Opera, for I speak only of these two theatres, do not play oftener some of the works of our young authors, and have not done so these fifty years? The reason is, because, as the Minister of Finance has already said here, what we call our 'National Theatres' are, unfortunately, not theatres, they are museums, and the directors trust themselves to present in these museums only elegantly mounted and well-established works. And this is why we have this phenomenon in France, which is not much realized anywhere else, above all in Italy, that we have an excess of centralization from an artistic point of view. In Italy, in Germany, in Belgium, a work first played in an unimportant little town is considered as having as much value as if it had been played in the capitol. (Voice, "Very good!") In France, on the contrary, we have a habit of considering as master works only the pieces played at the Opera Comique or at the Opera. Suppose we require of these theatres to play the works of young authors, what would happen? Simply the public would not feel itself attracted by an unknown name and, therefore, would not come to the performance.

Another reason why young composers are not played at Paris is that in our large theatres the expense of producing a work is very considerable. In Italy when they put on an opera like 'Othello' they spend thirty or forty thousand francs. The decorations are almost all paper and imitations. Then, if the piece succeeds, they bring it out over again in more sumptuous appointment. In Paris, on the contrary, they go to work differently. They order a work by M. Vidal, St. Saens, or Bruneau, in which they have great confidence, and with reason; they take the work, and, without knowing if the public will like it or leave it, they spend three or four hundred thousand francs in decorations and costumes. If the piece succeeds it is well done; but if the piece is a failure, the director of the opera is out his three hundred thousand francs, and can only console himself by falling back on the older repertoire. (A voice, "He brings out 'The Huguenots.'") 'The Huguenots,' or some other piece less beautiful, and waits for a second trial, because by the terms of his contract he is obliged to represent so many new acts per year. I think it would be better in place of requiring a certain determinate number of acts to impose upon them the obligation to make known one or two of the prize of Rome each year. At this present moment in France a considerable number of the large towns make for their municipal theatre an annual appropriation. Six of the largest towns give each year about one hundred and fifty thousand francs to their theatres."

The speaker then went on to advise that a group of these larger theatres should be taken under the control of the Minister of Finance and receive an aggregate subvention of perhaps five hundred thousand francs for the whole, to be employed in bringing out new works from time to time in order thereby to decentralize the musical authority instead of having it entirely confined to the capitol as at present.

MUSIC AT OBERLIN.

The thirty-first annual commencement at Oberlin was notable for the usual succession of musical graduations. During the year a variety of extremely creditable pupils' recitals were given in which the pupil proposing graduation furnished a first-class program; and in addition to these there were many artists' recitals, one by George Hamlin, a recital of songs of Richard Strauss, the Paur Symphony Orchestra, Mr. Paur himself playing the Liszt Concerto in E flat; the charming pianist, Szumowska in a very good program, and by way of sacred concert a production of St. Saens' "Samson and Delilah" on June 29th and 31st, under the direction of Professor F. B. Rice. The chorus numbered about one hundred and fifty, and the solo roles were taken by Miss Mary Louise Clary, Mr. E. C. Towne and Dr. Carl Bufft.

WISCONSIN CONSERVATORY OF MUSIC.

The cut of the faculty of the newly established Wisconsin Conservatory of Music at Milwaukee shows a list of very fine musicians and patrons. Mr. Arthur Weld will give some lectures on the "History of Music;" Mr. Hugo Kaun, the excellent composer, teaches Harmony, Counterpoint and Composition; Mr. Emil Liebling will give lecture recitals; Mr. Hugo Kaun, Oratorio and Symphony lectures, and all the instruments are practically represented. It is a nice thing to see a first-class conservatory started, and a good time to praise it. It reminds one of the Irishman who had his laugh first before rubbing the bull's nose in the dirt; he found out afterwards that he had been very timely.

MR. ERNST PERABO.

Mr. Perabo's recitals last spring in Boston were notable for their material divergence from the usual matter of piano recitals. In the tenth music students' chamber concerts he began with the third Handel suite. This was followed by three pieces from Rubinstein for piano and 'cello and three studies in expression by Rheinberger (the Funeral March, the Impromptu in B flat and the Burleske in D flat). Then followed some pieces by an author entirely unknown in America, Mr. Theodore H. H. Verhey. Concerning this author the program has the following note: "Th. H. H. Verhey was born about forty-five years ago at Rotterdam, Holland, where he now holds the position of Professor of the Piano at the Conservatory. He comes of a musical family and his father is a well-known 'cello player. He has written choral works for church service, a requiem (in memory of his mother, 1896), and an opera in the Dutch language produced in Amsterdam. There are songs, a Quintet, Op. 20, for piano and wind instruments, a Suite, op. 3, for piano and clarinet, and another opera equally interesting. His music is clear, honest and beautiful."

The program concluded with a Rheinberger Sonata for piano and 'cello, op. 92.

ANDANTE, ANDANTINO.

"Musical Terminology," by Dr. H. G. Hanchette, is the title of an article published in the July issue of Music which cannot command absolute admiration. The doctor makes several startling assertions. He very apparently is undecided about the true meaning of Italian musical terminology, when with rare candor he asks his readers, "Does Andantino mean faster, or slower, than Andante?" He positively asserts that the "question must remain unanswered, for there is no common consent as to the meaning of the word." Forgive me, Doctor, if I take the liberty of answering in the most positive way,

that a perfect and absolute consent as to the meaning of Andante and Andantino has existed for the past 300 years among musicians who have received the very first degree of grammar. It must be admitted that the expressions Andante and Andantino, like Largo and Larghetto, have been often misused even by great composers, but their proper use depends solely upon elementary knowledge of grammar. If the rule that a diminutive belittles the sense or the action of a substantive is good, then it is as clear as the light of the sun that Andantino is slower than Andante, as Larghetto is faster than Largo.

—R. A. Lucchesi, in Town Talk, San Francisco.

MINOR MENTION.

An excursion is in contemplation to the great exposition next year at Paris under the auspices of the Chicago Apollo Club. The total expenses from Chicago and return, including railroad, steamer, necessary fees, meals and other expenses, five days in London, six days in Paris, is placed at $200. Those desiring to make a longer stay can have their tickets extended at their own expense.

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Mrs. Fannie Farwell-Vorhees, of Kansas City, has been appointed superintendent of music in the public schools at Ottawa, Kans. Mrs. Vorhees is well known as a contralto singer.

* * *

A pleasant variation from the usual graduating program appears in that of Miss Florence Belle Dains, at Potsdam, N. Y., who began with a Beethoven Sonata for pianɔ and violin, op. 31, No. 1, and after a fine Chopin number and a little Bach and Liszt closed with the Mendelssohn Concerto in G minor. The Mendelssohn Concerto is an old story, but the violin sonata was a good thing to introduce.

Miss Newton, another graduate from the same school, played the Beethoven Pastoral Sonata and the Mozart Concert in C major.

* * *

As an illustration of the energy of the American girl, her ambition and her capacity, few stories are more to the point than the following from a correspondent who happened to be visiting at Portland, Me., just in time to hear Miss Annie C. Holmes give a piano recital. There was a large audience and the music was heard with enthusiasm. The correspondent adds a few personal particulars. He says that Miss Holmes is playing the organ in the Warren Congregational Church at Cumberland Mills, Me., and although she has had less than a year's experience upon the organ she has been offered a large three-manual organ in a neighboring town. She has twenty pupils; her school record was also distinguished, her college course having been characterized by first-class attainments in all the branches. Many similar examples might be given, calculated to suggest to "tyrant man" the advisability of avoiding bad habits, buckling down to business and making friends with assiduity; else the coming future will give every good thing to his talented and per se more agreeable sister. Nota bene.

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The catalogue of the Pittsburg Conservatory of Music appears with extensive announcements of the addition of the distinguished vocal master, Mr. John Dennis Mehan, and his wife, Mrs. Mehan, to the faculty of the school. This flourishing institution is under the general directorship of Mr. Beveridge Webster, whose sister wrote the very interesting musical letters from abroad, which were printed some years ago in this magazine. Mr. Webster is an accomplished musician, pianist and man of affairs.

MUSICAL CLUBS

THE YEAR'S WORK OF THE MORNING MUSICALE OF FT. WAYNE, IND.

The program for the year's work for the Morning Musical Club at Ft. Wayne, Ind., is of unusual interest, since it is devoted almost entirely to historical matters, and mainly to American writers. Through the kindness of Mrs. Thomas E. Ellison, who is also the recording secretary of the National Federation of Music Clubs, a copy has been made available for this publication. It will be noticed that the work of the club is very much more divided than has usually been the case. For example, take the first month's work; we have on October 12th a recital, probably by an artist; on the 13th an active members' study meeting, upon the subject of American music; and on the 26th a program of American music. Here we have the public duties of a musical club to its associate members provided for in the recital and perhaps also in the program of American music. The second meeting is for the active members only; it is a private study meeting. This combination of public recitals, private meetings for study, and illustrated programs on the subject of study, is pursued throughout the year.

Naturally the indication of subjects is in some ways tentative. When the schedule was submitted to the present writer for comment, objection was immediately taken to the first subject, "The History of American Music from 1620 to 1800." As a matter of fact, there was no music in this country at that time, the only information available being the very limited reports we have of William Billings and other writers before and after his time. The serious study of music in America began about the beginning of this century, the Boston Handel-Haydn Society, founded in 1815, being the most striking example of a newly awakened interest in music upon the art side.

A very nice little bon bon has been prepared in the meeting for February 10th, when a program of American manuscripts will be performed. Of course, the intention is to secure new compositions from the best American composers, and if the club is ready to enter into suitable guaranties in relation to the return of manuscripts, their preservation from publication or surreptitious copying, they will probably have little difficulty in securing attractive pieces from some of

our best composers. Perhaps Mr. Godowsky would lend a few of the manuscripts of his latest paraphrases of the Chopin studies.

In connection with this program there was also a list of books and magazines of reference for the use of the club. On account of the value of such a list to many other clubs it is herewith reproduced. While it is to be praised generally, especially as having on the subject of American music most of the good information obtainable, there are other things which a large and flourishing club like this ought to have in their library. First of these, I think, I would place Moore's "Encyclopaedia of Music." This is an imperfect work, but the chances are that one might find in it a certain amount of information concerning the matter of American music. Moore was a natural collector and a scrap-book artist of little discrimination. He manufactured his Encyclopaedia at Manchester, N. H., without the aid of anything like a good musical library and at a time when there were no periodicals in the country devoted to music, excepting one or two of very limited range.

Another work which ought to be in the library of every musical club throughout the country is Riemann's "Musical Dictionary." I have many times before spoken of this remarkable work. It is a model of German precision and exactness. The English copy is a volume of nearly one thousand pages, and it is the most complete list of musical composers anywhere to be found. Even in this there are a few very singular and inexplicable omissions. The most remarkable of these that I have stumbled upon is that of Ludwig Schytte, the Scandinavian composer of brilliant piano music, the author of the Concerto in C sharp minor, which Rosenthal would have played in this country in 1897 if Providence had not interfered and brought him typhoid fever instead. Riemann's book is of peculiar value to musical clubs, because he has taken great pains to give a complete list, with dates, of all the important works of every composer. The work has passed through four or five editions in German, although its first publication took place scarcely fifteen years ago. The English translation was made from the latest German edition, and many additional things were prepared expressly for it. It is published by the Augeners, and we are prepared to furnish it as a premium to this Magazine for a list of three subscribers, sending $9 direct to this office. The retail price of the work is somewhere between $4 and $5. It is without exception the most valuable handbook of musical information which has ever been compiled.

It will be noticed that the beautiful gift work, "Famous Composers and Their Works," on which Professor John K. Paine, Theodore Thomas and Carl Klauser co-operated, is mentioned in the Ft. Wayne list. This work ought to be in the library of every musical club. It is sold by subscription only, and therefore never found in music stores. The original price was $15. The publishers ought to make a new edition in two volumes and offer it at $10 at regular sale. It is composed of a number of essays by some of the best

musical writers upon the leading composers. It is profusely illustrated by many pictures elsewhere unknown, and the musical selections were made under the direction of Mr. Thomas. I have had occasion many times to refer to this work for information and sometimes I find it there. If actual facts are wanted, they are not always so accessible in this as in the Riemann Dictionary, but the writers of the various sketches have generally shown a certain amount of original force in estimating the different composers and in tracing their place and relation to art. At the last moment in the production of this book I was called upon myself for two subjects, those of Alexander Scarlatti and Monteverde. These were ordered at 3,000 words each. I made very careful studies on each of the men, and wrote. One of the essays reached about thirty-two hundred words, while the other stopped short at twenty-eight hundred. I had to saw off the long legs, and stretch out the short ones to the stipulated length, a process which materially disturbed the equanimity of an author who had in the first instance, after great pains, adjusted the proportions of his sketches. I have no doubt the other writers of this work suffered equal inconvenience, because when you have put in everything you can find and know about a composer and you have only twenty-eight hundred words when three thousand were ordered, it is impossible in this kind of thing to pour your two hundred words additional in, the same being pure water, and trust Providence to their being equally distributed throughout the mass so that the whole sketch is watered in the same proportion. Unfortunately in this case you have to put in a paragraph or two about something you do not know or could not find out, and it is a trial.

A still more remarkable and highly desirable work which ought to be in the possession of large clubs is the beautiful illustrated work on Richard Wagner by Houston Chamberlain. I do not know the publisher's price, as the copy I have was presented to me by a highly esteemed friend, who took off the cost tag before sending it. It is a good-sized quarto, almost as large as a sheet of music, extending to about five hundred pages. There is an enormous number of illustrations, and the work is probably the best discussion of Wagner and his place in art that has been made.

I consider it short-sighted and illogical in the administration of these clubs to content themselves with buying these small compendiums, such as those of Chorley on "Modern German Music," Fillmore's "Lessons in Musical History," Henderson's "Story of Music," and Smith's "Abridgement." These are all well-made outline sketches, and for young students admirable; but as soon as the ladies begin to investigate and study seriously they will find their subject becomes interesting in proportion as they are able to get particulars concerning it, and for this the summarized short studies are not sufficient. On the other hand, I think it is better to provide for the common use those rarer and more expensive books of reference which most music buyers get along without by reason of the expense. I

notice in this list, however, one expensive work, namely, Apthorp's "Encyclopaedia of Music." This is a book which no doubt proves useful in club work.

I trust the ladies of the Morning Musical will pardon my public comments on their list in view of the importance of the ends they are seeking to reach, and the value of their example to other less experienced or less prosperous clubs. The work of the women's clubs in music is a very remarkable thing and has powers for usefulness which as yet we barely begin to see. M.

OUTLINE OF WORK FOR THE SEASON OF 1899-1900.

1. October 12. Recital.
   October 13. Active Members' Study Meeting. Subject: "History of American Music—1620-1800."
2. October 26. Program. "American Music from 1620 to 1800."
3. November 9. Recital.
   November 10. Active Members' Study Meeting. Subject: "Composers of American Song—1800-1870."
4. November 23. Program. American Folk Song Recital.
5. December 7. Recital.
   December 8. Active Members' Study Meeting. Subject: "Development of Church Music from 1800-1899."
6. December 21. Program. American Church Music.
7. January 4. Recital.
   January 5. Active Members' Study Meeting. Subject: "Composers of To-day (1870-1899)."
8. January 12. Compositions of To-day.
9. January 26. Recital.
   January 27. Active Members' Study Meeting. Subject: "American Manuscripts, and a Glance at the History of Music—600 B. C."
10. February 10. Program. American Manuscripts.
11. February 23. Recital.
    February 24. Active Members' Study Meeting. Subject: "American Song Writers—1870-1899." "History of Music" (Continued).
12. March 10. Program. American Song Recital.
    March 11. "History of Music." (Continued).
13. March 23. Recital.
    March 24. Active Members' Study Meeting. Subject: "History of Music." (Continued.)
14. April 7. Program. "Music of Germany."
15. April 20. Recital.
    April 21. Active Members' Study Meeting. Subject: "History of Music." (Continued.)
16. May 5. Program. "French Music."

BOOKS AND MAGAZINES OF REFERENCE.

"Dictionary of Music and Musicians," Upton.
"Encyclopaedia of Music," Apthorp.
"A Hundred of Music in America," W. S. B. Mathews.
"Music in America," Ritter.
"A Handbook of American Music and Musicians," Jones.
"Church Music in America," Gould.
"Treasury of American Song," Horder.
"Music," W. S. B. Mathews, Editor.
"Etude." American number. May, 1899. Theodore Presser, Editor.
"History of Music in New England," Hood.
"Manual of Music" (see charts)), Derthick.
"Famous Composers and their Works."
"Popular History of Music," W. S. B. Mathews.
"Concise History of Music," Hunt.
"General History of Music," Rockstro.
"Guide to Musical History," Dickinson.
"History of Music," Ouseley.
"History of Music," Langhan.
"History of Music" (two volumes), Naumann.
"Lessons in Musical History," Fillmore.
"Manual of Musical History," J. E. Mathews.
"History of Music," Rowbotham.
"Story of Music," Henderson.
"Music and How It Came to Be What It Is," Smith.
"Lectures on the History of Modern Music," Hullah.
"Music of the Modern World."
"Studies in Modern Music," Hadow.
"Modern German Music," Chorley.
"Thirty Years of Musical Recollection," Chorley.
"Great German Composers," Ferris.
"Masters of German Music," Maitland.
"Great Italian and French Composers," Ferris.
"Masters of French Music," Hervey.

ANSWERS TO CORRESPONDENTS

TRIAD FINGERINGS.

In Mason's arpeggios on triads, is the fingering given for C intended to be used for all other keys?

I have been accustomed to a fingering which throws the thumb on white keys always, a position which seems to me much easier and more natural for the hand. For instance, in arpeggios beginning on black keys, place the thumb on the first white key above in right hand, left hand on last white key above. I have followed the same rule in chords of sevenths, and, in fact, all arpeggios, as that is the method in most studies and pieces.

"I am somewhat puzzled as to the embellishments in the Bach invention which is used in your Graded Materials, Book IV, No. 10. In measure 17 appears what I took to be a mordent of three notes, but I cannot reconcile it with the fingering given. Should the long trills begin with upper or lower note? It seems to me that the left hand trill expecially has a much better effect begun with the lower note. How rapidly should they be played—in thirty-second notes? And, somehow, they won't seem to end right. If you will kindly throw a little light on these points it will be very much appreciated."

Apparently from the book it was Dr. Mason's intention to practice all the arpeggios in the same fingering as that of C, the thumb falling on the black keys wherever this system would bring it. This practice is very usual indeed. In actual playing, however, an arpeggio would generally be fingered with the thumb on the white key if there was one, unless the entire passage could be played with fewer changes by putting the thumb on the black keys. In the practice of the best artists of the present time, the thumb is used a great deal more and a great deal more freely than was ever formerly the case. It is put under in the most unexpected places, and the best pianists very often play the thumb on the black keys from choice, and this at the top of a four-note figure, merely for the sake of greater emphasis on the top note. This question which you have asked has never come up before, singularly enough, and I will refer it to Dr. Mason and see what he says about it.

The fingering in the mordent, Page 24, Grade 4, of Graded Materials, is correct as it stands. Owing to the previous note being G, the mordent begins with A. The long trills should begin with the upper note, and may end with their own principal note as marked. They should be played as rapidly as possible, either in thirty-second notes or in triplets of sixteenth notes. W. S. B. M.

THE MODERN MUSIC SERIES. (Second notice.)

The evolution of school music books has made a very noticeable advance in the new system in course of preparation by the publishing house of Scott, Foresman & Co., under the editorial supervision of the talented teacher and composer, Miss Eleanor Smith. In its present form the course is incomplete. The First Book here given is designed to begin with the third grade of the primary school, a preparatory two years' course having yet to appear. The remaining volumes of the series complete the grammar grades.

The Modern Course is an attempt to realize something still better than any of the very excellent school methods now before the public. It is well known to those familiar with the current of school music work that there have been two opposing tendencies which have been vigorously advocated all over the country. The first, and older one, is that which desires first of all to see practical results in the way of accurate music reading from the staff. One of the most conspicuous examples is the well-known "Natural Course," in which the charts and book exercise furnish a many-sided apparatus for training the eye to recognize musical relations, even when presented in unusual forms. Speaking from a pedagogic standpoint, the defect of this system lies in the lack of a generalized notation for use in the earlier stages of progress, a notation which will deal only with the essential facts and ignore the many misleading accessory facts which obtrude upon the attention of the singer so relentlessly; in other words, a tonic sol-fa or a Paris-Cheve system, in which the notation is reduced to the simplest possible elements, and everything tends to the development of a correct musical perception. If the chart exercises of the Natural Course could be preceded by one or two years of fundamental musical instruction in a simple notation of this kind, and then the transition to the staff be made, as it is done in the tonic sol-fa, a most satisfactory scientific result might be expected.

The opposing process is that so brilliantly illustrated in the work of Mr. William L. Tomlins, who holds that the act of singing is of itself a useful act in the child, with great influence upon his spiritual nature, bringing out his hidden traits and opening up the nature in a way to promote the reception of beautiful impressions; in other words, that the musical exercise places the child in a better mood for learning. Many of the advocates of this use of music go so far

as to ignore the value of exact reading, believing that the transcendent utility of singing in the school room far outweighs any practical considerations urged by its opponents. While the American nation is decidedly an imaginative people, the educational part of it has not reached a point where it would be willing to carry forward a school room exercise through eight years of child life without having at the end of the period something tangible in the way of actual musical attainment.

The authors of the Modern Series have made a very brilliant attempt at uniting the good points of these two opposing tendencies. In the preface to the First Book the platform is announced in the following terms:

The principle underlying the system of this book is that song-singing, when properly conducted and related to sight reading, has large educational value, and develops in young pupils a sounder knowledge of musical elements than the direct study of technique; for the technique of music as embodied in sight-reading exercises, being abstract, is altogether beyond the comprehension of children. Yet, without some knowledge of constructive elements, sight-reading and growth in musical understanding are possible, so that even in childhood this study, the technique of music apart from and precedent to songs in order to master the elements of the art, for if these elements are presented through the songs which the pupils sing, they become, like the songs themselves, realities, something interesting, something that children feel, and to which they may respond.

Therefore, the first aim of this book is to create impressions through the force of musical effects, and then gradually to develop from these impressions a knowledge of the causes or elements which produce the effects. To accomplish this songs, and not their constructive parts, are first presented; the object here being to impress upon the pupils the most salient characteristic of every melody that they learn, whether of rhythm, of the scale effect, of tonal quality, or other distinguishing feature. But as the pupils' impressions would necessarily be weak and vague if taken from the song alone, and would, at best, remain but an impression, a series of accompanying exercises, or set of exercises, while preserving the melodic character of the effect as embodied in the song, is nevertheless an approach to an analysis of the constructive elements therein. Familiarity, for instance, will bring children to see that between the exercise molded upon certain elements of the song and the song itself there is a marked resemblance. It is not to be expected that the child will account for this difference technically, in other words, that he will be able to give an analytical explanation of this "difference in resemblance;" but enough has been done, at first, if he is conscious that modifications of the same elements exist. For this consciousness is in reality incipient observation, the certain forerunner of understanding and power.

"This in the belief of the authors, is a system at once rational and practical, and one fully in accordance with the best principles of musi-

cal pedagogy. Through the singing of songs as beautiful as it was possible to procure, the technique studied in connection with melody, song-singing is made more earnest, dignified and purposeful. Also, musical technique, which studied alone, might expand and quicken the mental faculties at the expense of the moral nature of children, becomes a cultivating factor when studied together with songs, by strengthening the mind in judgment and thereby refining and elevating the emotions which melody so potently stirs in all."

The same ideas are summarized in the second volume in the following terms:

The plan of this book may be thus briefly summarized:

1. The song as a complete form which is to suggest some simple element of music to the child.

2. The musical phrase evolved from the song—a suggestion of the song in simple form.

3. The sight-reading exercise further carrying out the suggestion of the phrase and song.

Then gradual reversal of the process by way of completing the circle of development:

1. The exercise anticipating the thought of the song.

2. The musical phrase leading up to a comprehension of the song's elements.

3. The song as an embodiment of the musical principles which the child has observed and in which he has had practice.

In other words, the authors of the Modern Series are entirely in sympathy with those musicians who hold that the first duty of school music is to be musical, and that this end is most easily and fully attained through a predominance of rote singing in the early stages, in which the musical execution naturally receives more attention, and that in the higher stages further advances should be made by means of really musical songs, leaving the more precise study of the musical relations involved to a later moment. Then they go on and out of the song and develop some practical exercises of different kinds, calculated to furnish more exact exercises in music reading. They expect, however, that in the exercise something of the song spirit will still be retained, and the dryness characteristic of many of the school practices will be avoided.

It is, of course, impossible to give a decided estimate of the value of these books without actually trying them in the school room, since experience shows that much music pleases the eye of the critic which fails to awaken enthusiasm among children. A few things, however, may confidently be said concerning these beautiful books. First, that the words have been uncommonly well selected and adapted to the different stages of child life. This, naturally, is a great point gained. In the second place, the songs in the book have been selected apparently with equal care and are almost invariably musical and pleasing. Several American composers are represented by compositions especially written for the poems. The most numerously rep-

resented is Dr. W. W. Gilchrist of Philadelphia, who has in the Second Book eight songs. These are written in one part with piano accompaniment, and when heard in connection with the accompaniment will no doubt produce a very charming effect. In some cases, however, they employ chromatic harmonies and modulations in ways which cannot be intelligible unless the harmony is heard in connection with them. "The Wind," page 142, Book II, is a case of this kind. On the whole, one can say of the songs of these books, as truly as of most of the other American school song books, that the best of them are from the German. Reinecke, Rheinberger and other standard German writers are well represented. The editor, Miss Smith, is represented by very few selections. In the Second Book there are only two, and in the Third Book only three. It is probable, however, that the exercises are almost exclusively hers, in which case her compositions in the bulk of the books will be greater than that of any other writer.

From a somewhat careful observation it seems quite plain that unusual care has been taken to bring together musical songs of a satisfactory character, and on this point and on the selection of the words no possible criticism can be made. It is also pleasant to be told that the attractive qualities of these books have secured their adoption in many places, among others in Minneapolis and Chicago. The completion of the Course by the publication of a Primer, the High School Book, a Manual for Teachers and some Charts, will be awaited with interest, since the pedagogic completeness of the Course can only be judged when these missing links are furnished.

A NEW TREATISE ON COUNTERPOINT.

In the "Art of Counterpoint," by Homer A. Norris, just now published by the H. D. Stevens Co. of Boston, the serious musical student will find a very agreeable assistant in one of the most difficult provinces of music. All music in several different parts moving simultaneously is capable of being regarded from two different points of view. These have been characterized as vertical, in which one considers the succession of chords arising from the movement of the voices; and second, horizontal, the simultaneously moving threads of melody which make up the chords.

As is well known to the musical student, counterpoint arose before harmony, and the most astonishing combinations of parts were devised by the old Dutch composers, sometimes reaching as many as twenty parts. Naturally these voices crossed each other in different directions, and the result necessarily came to the ear in the form of chord successions. The old composers wrote in the ecclesiastical keys, and it was only in the time of Bach that the ecclesiastical keys became discredited and the modern major and minor modes finally asserted their supremacy. Bach in his work retained the contrapuntal spirit throughout, and so also did Handel. But immediately after those

two instrumental music turned off into the domain of monody, or one leading voice, and then it pursued for one hundred years a course of free composition in which counterpoint as such played a comparatively small part. Meanwhile the contrapuntal teachings of the schools followed the old writers and adhered strictly to the rules laid down by Fux and the other famous pedagogues of the seventeenth century, and in the exercises on this system harmony as such hardly begins to be considered until three-part counterpoint is reached. Meanwhile composers had gone on developing musical freedom and satisfying the demands of their own ears until almost every well written composition violates more or less of what were formerly considered fundamental laws. As long ago as the time of Richter the principle was laid down that counterpoint had to be taught and written in subjection to the laws of tonality and modern harmony, but Richter began this part of musical theory with four-part work where naturally the difficulties were very great. If a student working by himself should inquire at what time in the development of this part of musical art dissonances were first admitted free upon the beat, or whether they were ever so admitted, he would find it impossible to learn it from any text book known to the present writer. Moreover, the existing text books on this subject are too diffuse, not clear in their instruction, and not sufficiently modern.

All this is very unfortunate, since the counterpoint is the very flower of musical theory and the foundation of the composer's art. Counterpoint is the art of melodic invention. It might be said of it as Cherubini said of fugue, that it contains "everything which a good composer ought to know." Moreover, a feeling for counterpoint underlies our reverence and affection for the master works of the old classic school, which were all contrapuntal, and counterpoint is the underlying idea in that master work of Brahms, the "German Requiem."

What Mr. Norris has sought to do, as he says himself in his preface, has been "to make counterpoint a delightful study and to adapt it to our modern harmonic system." At the beginnings of the chapters he has linear designs of various kinds from classic sources which have in the matter of form an effect upon the eye not unlike that which counterpoint has upon the ear. These are suggestive, and some of them are remarkably well made. The idea that a closely wrought linear design has something in it akin to counterpoint is not unknown to musicians. The celebrated artist, Mr. Louis H. Sullivan, who drew the cover of this Magazine, stated particularly that he considered it an illustration of counterpoint, in the carrying of a few leading motives throughout the entire design.

Mr. Norris begins with two-part counterpoint, which he carries through all the orders, and from this he goes on the three-part and four-part and imitative counterpoint. In this the combinations are numerous, the laws well defined, and the whole is underlaid with a beautiful spirit of freedom, the objective point of the student being

over and over again characterized as "the production of an art work," as distinguished from the production of an exercise, which was the design of the older pedagogues. So far as can be ascertained from reading the work without actually trying it in teaching, the impression created by this treatise is very favorable. In addition to the matter propertly belonging to counterpoint, Mr. Norris takes up the various clefs and the manner of writing for the transposing instruments of the orchestra. This part of the instruction will be found valuable to all students.

RICHARD WAGNER: SA VIE ET SES OEUVRES. By H. S. Chamberlain. Librairie academique, Perrin et Cie. Paris, 1899.

In this small volume of three hundred and ninety-two pages is contained a French translation of the entire Wagner biography, by Houston Stewart Chamberlain. So far as a casual examination shows, the text is identical with that of the magnificent illustrated volume by the same author. This biography, in the opinion of the present writer, is the most complete of all those relating to Wagner, giving a fair account of the great master and a more complete account of the influences which made him finally what he came to be. It is a great pity that there is not in English a popular edition of this kind, since the illustrated volume is too expensive for popular circulation. The appearance of this standard biography in French at this time is a very gratifying token of the Wagner interest, which is now particularly strong in France.

* * *

PRONOUNCING DICTIONARY. By William Mitchell Breckenridge. Breckenridge & Anderson, Chicago, 1899.

This little book of about sixty pages contains about eighteen hundred titles, such as names of composers with their dates, a few actors, singers and other artists, the proper names being generally pronounced, although not invariably so. One line is devoted to each artist. Curiously enough, the musical terms are not pronounced. There are many who will find a little memorandum of dates of this kind interesting; to all such the volume can be confidently recommended. At the same time the young student will do well to reflect twice before he pays out his dollar for a book which gives him no particulars concerning the author excepting the dates. In Riemann's "Dictionary of Music" the student can buy for something less than $5 about nine hundred well filled pages of biography and musical information, taking in all schools and all periods. But for those who wish merely to find the pronunciation of the name of the composer and the dates in which he lived, this small dictionary can be recommended as filling a long-felt want. It is unnecessary to say that to produce such a work and have it accurate represents an enormous amount of labor.

* * *

STORIES OF GREAT NATIONAL SONGS. By Colonel Nicholas Smith. The Young Churchman Company, Milwaukee, 1899.

A book of stories concerning the principal national songs, the most

of the space being occupied with those of our own country. This is precisely the kind of a book which will be sought for by the young woman who has been appointed by her club to prepare a paper on folk songs. The book, it is true, does not treat of folk songs, but only gives stories of individual songs and portraits of authors when available. When the author is not available the next best thing has been included, as, for instance, in the celebrated "John Brown's Body" song, which is illustrated by a portrait of John Brown, the author of the song being unknown. The portraits generally may be presumed to be fairly accurate. There are at least two of the victims, however, who if living might well bring suit for damages against the publisher. These are the late Jules Lumbard, who was the first singer of "The Battle Cry of Freedom," and who will be remembered by so many Chicago readers for his beautiful voice and genial manner, and the unfortunate German composer, Max Schneckenburger, who appears in a highly effective and touching manner. If the portrait is correct, it would have been a kindness to the author to have sent his name down the corridors of time without other personal comment than that of the splendid strains of his music to "The Watch on the Rhine." The book on the whole is what might be described as a utility book, designed to fill a long-felt want.

* * *

HAVE I TALENT? By Louis G. Heinze. Publisher, Theodore Presser, Philadelphia.

In this little 32-mo, Professor Heinze discusses the question of musical talent, in which he seems to indicate that anyone has talent who has capacity for work, and he refers to many instances where students have been declared to be without talent and afterwards proved themselves great masters. The great Verdi was of this kind, as he was refused at the Milan Conservatory at the age of sixteen as possessing no talent worth mentioning. Within six years afterwards he had made himself famous by his great opera of "Nebuchadnezzar."

This book also contains a number of aphorisms by Professor Hermann Ritter. The following are some examples:

"To which things can the name 'classical' be applied?" To things whose contents are the eternal, unchangeable, universal, and for all times valid, in antithesis to the casual, personal, and whose forms shape themselves after the eternal laws of improvement which we perceive in every organ of nature."

"Does not the vocation of teacher really evolve from the genuine true love for man and neighbor? A teacher must be able to love his pupil as this one must love his teacher. Only by reciprocal love is it possible that each unlock heart and soul to the other. Only so is it possible for the teacher to look into his pupil's heart, and correctly learn to know his individuality, for if this remains closed to the teacher, then a natural development of the pupil is hardly to be hoped for. A teacher must educate the subjective individuality of the pupil for that familiar to all people, without thereby killing the primitiveness of the

soul, the originality of his pupil. He is no teacher who does not understand how to bring himself down to the standpoint of his pupil, so that, learning with him, he is drawn gradually to a higher position."

"Never underrate the value of books; never be without a good book. The companionship of good books is to be considered the same as that of a good, excellent man. A good book, this silent yet eloquent friend, exempts us from solitude and can often be more wholesome and influential to our life than the person himself."

"The means which definitely reveal the inner man have come into the world—by the language of tones through music. The soul speaks to you and relates sorrow and joy to you."

It is an interesting little book with a serious intention, and anything like serious intention in music teachers needs to be encouraged. Professor Heinze advises the student to prepare himself to study seriously, and when he has once got to work not to change teachers unless he is absolutely driven to it.

(From the John Church Company.)

THE LORD IS MY HELPER. Sacred Song for Low Voice. By Carrie B. Adams.

A pleasing song for low voice with very little accompaniment.

LEND ME YOUR AID. From Gounod's "Queen of Sheba." With devotional words. Adapted by W. B. Trott.

A well known and highly impressive aria from the Gounod "Queen of Sheba," with church words in addition. Available for superior dramatic soprano voices.

FOUR SONGS BY A. BUZZI-PECCIA.

The Dragon Fly.
The Troubadour.
Only Friends.
The Rough Rider.

The hand of the practiced Italian composer is evident throughout these songs. The first is more suitable to a female voice. The most popular, naturally, will be the last two, both of which have been sung by Signor Giuseppe Campanari, and well deserve the honor. The American cowboy capers nimbly to the lascivious pleasings of Signor Buzzi-Peccia's vigorous rhythm, and lusty baritones for a generation to come will thank the composer for his addition to their repertory.

VALSETTE FOR PIANO. By Wilson G. Smith.

A very pleasing parlor piece of about the fourth grade. This is better than many works by the same author. There is one transitional passage which the student will like only after many adjurations. It is the beginning of the second page. But the piece as a whole compensates for this less melodious moment.

NORWEGIAN SLUMBER SONG. By Carl Hoffman.

A pleasing cradle song for piano, in unusual rhythm and style. The exact force of the term "Norwegian" does not appear to the present writer. No doubt, however, it is quite as it should be. Fourth grade.

MR. THOMAS CAT. Marche Comique. By Milt H. Hall.

A rag-time march with a picture of a cat on the cover. Why not a cat? Why a thomas cat? Why anything? History is silent.

A pleasing sentimental song, written from the gentleman's standpoint and therefore more suitable to the man singer.

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A highly effective song for church use upon the familiar English model of a serious first part in double rhythm, changing into a triple rhythm as the denouement approaches.

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CONTENTS

FRONTISPIECE: The Spiering Quartet.

Johanna Gadski, Artist and Woman. By Emma Davison Nuckols, - 525

How to be Musical without the Drudgery of Practice. By James Sargent Smith, 535

Baldassare Galuppi. By A. Wotquenne, - - - - - 540

Eduard Schirner. By Charlotte Teller. - - - - - 549

From Bach to Beethoven. By M. Vincent D'Indy, - - - - 553

The Story of the Boston Organ. By W. Francis Gates, - - 560

Musical Memory: Its Nature and Importance. By John S. Van Cleve, 563

Reveillon D'Artistes. By H. Lafontaine, - - - - - 568

Musical Mind Training. By T. Carl Whitmer, - - - - 572

EDITORIAL BRIC-A-BRAC: Finances of the Chicago Orchestra - Contrasted with the former Popular Concerts.— Range of These.—Comparatively Little Progress being Made in Educating the Public to Classical Music.—Music in Northwestern University. Neglect of Culture Aspects of Music in all the Universities. Miss Dingley examines and Admires the Steinertone. Mr. Clarence Eddy as "official organist" at Paris. - - - - - - 578

Clarence Eddy on Music at the French Exposition. Interview, - - 589

NOTEWORTHY PERSONALITIES: Mme. Dove-Boetti-Miss Alice Estey, 597

THINGS HERE AND THERE: Musical Copyright in Germany, 603.—Fraudulent Musical Degrees, 604.—Begin Early, Work Intelligently, 605.—St. Louis Choral Symphony Concerts, 605.—The Maine Festival, 606.—A Maine Violinist, 607.

MUSIC STUDENTS' CLUB EXTENSION: General Character and Plans of this Work, 610.—Its Relation to the Work of Private Teachers, 614.—Its Influence in the Community, 615.—What the Work Offers and How Conducted, 617.—News of the National Federation of Musical Clubs, 618.

ANSWERS TO CORRESPONDENTS: Mason's Technics, Fingering of Arpeggios, etc, - - - - - - - 620

REVIEWS AND NOTICES: Leopold Godowsky: Works for Piano, (Schirmer.) 628.— Relation of Music and Psychology, etc. 637

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OCTOBER, 1899.

JOHANNA GADSKI: GREAT ARTIST AND CHARMING WOMAN.

BY EMMA DAVISON NUCKOLS.

With Madame Gadski's return to America each season her audiences marvel at the growth of her voice and her artistic development.

Mr. Damrosch first engaged the Wagnerian singer five years ago, and her contract with Damrosch and Ellis does not expire until the end of the coming season. She has canceled the engagement for this year, however, and will return for a concert tour, and later will probably sing with Grau in the Metropolitan Opera Company in Emma Eames' place.

Few of the younger singers have accomplished as much as Madame Gadski in so short a time, and none have shown themselves more versatile than she. At the age of twenty-seven she is a great prima donna, conceded to be ideal in such roles as Elsa in "Lohengrin," Elizabeth in "Tannhäuser," and Senta in "The Flying Dutchman"—this last her favorite role. She is rapidly growing into the maturer Brünhildes, and she scored a decided success last winter when Madame Ternina's illness made it necessary for her to sing those parts.

Some idea of the tremendous amount of work Madame Gadski compasses and her facility for acquiring her roles may be had when it is known that she learned in ten weeks three new operas in Italian, a language with which she was previously not familiar. These operas are "Aida," "Les Huguenots" and "Cavaleria Rusticana." On the evening of her debut as Aida in Philadelphia she was given a perfect ovation.

According to the enthusiasm of her audiences and the eagerness of managers to secure engagements, she was pre-

eminently the concert singer of last season. Eight weeks of that work with such organizations as the Symphony orchestra

GADSKI AS SENTA IN FLYING DUTCHMANN.
Photo by Dupont.

of Boston, the Philharmonic, Liederkrantz and Arion societies of New York, an opera season lasting from December 1 to

April 1, during which time she sang as many as five evenings a week, another eight weeks of concert; add to that a London

GADSKI AS ELIZABETH.

Photo by Kuebler.

season of six week and her Bayreuth engagement from the middle of July to the middle of August, with all the attendant

fatigue of travel, and you must know that such a tax only one of her mental vigor and glorious vitality can withstand.

The London season at Covent Garden with the Grau forces has been a triumph for the great soprano, as her re-engagement for the next three seasons testifies. All accounts of her Evas in the "Mastersinger" at the Wagner festival give her enthusiastic praise.

When Madame Gadski was eleven years old, and when she was singing with other children in school, the beautiful voice was discovered. Her parents at once consulted Madame Schrœder-Chaloupka, of Stettin, Germany, who advised that the voice be cultivated, and who has been Gadski's only teacher. Her studies began rather early, and the public debut was made at the age of eighteen, at the Kroll Theater in Berlin. Like all conscientious artists, Madame believes in an intelligent understanding of the theme and of the artistic thought of the composer before making any attempt at interpretation. She is an earnest student, and most of her work is done mentally, while last of all she uses the voice, adapting it to the needs of the score.

Born in Stettin, with these German sentiments, she dwells affectionately in conversation upon her country, its history, its lore. She comes of German and Polish parentage, inheriting from her estimable mother that which distinguishes all German women as "immer fleissig."

The average picture of a prima donna's life, with hours in bed cherishing the gift of voice, long periods of rest, during which time a maid supplies every movement, does not describe Madame Gadski's days.

Rarely does she rise later than 9 o'clock and, excepting for the time spent in study or when the accompanist comes to assist with some difficult passage, her hours are spent much as are those of other people.

Although invited frequently, this charming woman, so delightful to meet socially, seldom goes into society. Nor does she go often to the theater when not on duty. To stay with her little five-year-old Lotte, to be nurse when the little girl is ill, to enjoy the companionship of the husband and mother for whom she evinces such devotion, is her greatest happiness. With nimble fingers she repairs a broken thread, replaces a wing on her hat, or does, with love in every stitch, a bit of

fancy work for her home in Berlin, which photographs show to be spacious and beautiful. When at home, Frau Tauscher, as Gadski is known in private life, likes to cook and do a thousand little things so dear to the heart of the home-loving woman. As she sits talking animatedly she looks the very picture of health and wholesomeness. Her complexion is as nearly perfect as can be; she has a wealth of golden hair and an eye which sparkles with wit. One is tempted to ask how, with all the fatigue and late hours, she preserves the secret of such wonderful freshness. She replies: "I take plenty of fresh air, sleep well, eat carefully of substantials—not many sweets or nuts, they are bad for the voice. The days I sing I eat nothing from luncheon time until after the performance. Then I have my roast beef, tomatoes and mayonnaise, some cheese and a little imported beer. I take no violent exercise, nor do I expose myself to draughts, although I do not believe in veiling too closely or bundling in furs."

Not the reflected light of a great prima donna does one enjoy in knowing Madame Gadski personally. All the confidence and devotion which nobility and superior intelligence inspire one feels to be the just tribute of a beautiful, womanly character rather than to the great artiste. Never is she too tired or too busy to consider others, and she counts as little many incidents which bring gratitude from hearts in the first trials of her profession. She watches over the interests of a protege, and in doing so gives another evidence of her great, good heart.

Romance has its part in Madame Gadski's life, in that she holds, even over the Emperor, the allegiance of one of his officers. Herr Tauscher was won by her fascinations when she was twenty years old. He preferred to ignore the law which forbids the marriage of an officer of the imperial army with one whose profession is that of the stage rather than forego the love of Johanna Gadski. Herr Tauscher is still loyal to his country, and is on the reserve list. He is a man of military bearing, a linguist of exceptional attainment, and possessed of a rarely finished manner. He represents the Mauser Rifle Company and other manufacturers of firearms in this country and Mexico.

Not the least interesting of Madame Gadski's household is the little daughter, the idol of their hearts, and in many ways

the diminutive replica of her gifted mother. So attractive is she and so noticeably vivacious that on the street and in the cars persons turn to smile at her.

GADSKI AS ELSA.

Photo by Kuebler.

Like her mother, she has given evidence of musical talent at

an early age. She sings like a little bird, and is never happier than when she hears the opera airs on the piano. She is

GADSKI AS ELSA IN LOHENGRIN.
Photo by Dupont.

seldom allowed to go to the theater, but recognizes those airs her mother sings. One day some one played "Tannhäuser."

"Oh, mamma, Elizabeth!" said the little one, excitedly. Into the next room she flew, and, covering her head with a

GADSKI AS BRUNHILDE.
Photo by Dupont. Reproduced by permission.

shawl, knelt in the attitude of Elizabeth's prayer. Again, she climbed into a chair, trilling and bowing from side to side.

"What is that, Lotte?" some one said. "Madame Melba, 'Traviata,' " she laughed. She is kept a childish child and enjoys children's amusements.

This little girl's Christmas is carefully looked after. With the anticipation of a real German Christmas, the writer eagerly

GADSKI AND HER DAUGHTER.

Photo by Kuebler.

accepted Madame Gadski's invitation to spend the holidays with her in Philadelphia. Although in the midst of a full season, Madame was found waiting at the station.

"Now, you will help with Lotte's Christmas," she said.

After being installed in her handsome apartments she and

her guest went about from shop to shop and she bought, with all the enthusiasm of a child, bright balls, sweets and candles for the tree. Until late that night the time was spent in turning tissue paper into trifles for the tree, a spruce, which reached from floor to ceiling. Christmas eve! Madame rushed across the hall for Lotte, who showed remarkable self-control on entering the room, by pausing and uttering a prayer of thanks, according to the German custom. Soon Gadski entered eagerly into the little girl's enjoyment of the toys.

HOW TO BE MUSICAL WITHOUT THE DRUDGERY OF PRACTICE.

BY JAMES SARGENT SMITH.

After many years' experience in teaching music it has gradually dawned upon me that there is a very large field in music which is almost entirely uncultivated. It is a well-known lamentable fact that only a very small percentage of music students arrive at anything more satisfactory as performers than hopeless mediocrity; and in many cases where the pupil has neither taste nor talent for music, the drudgery of practice creates an absolute dislike for it. If teachers would devote the same time and energy now wasted in teaching how to play to playing themselves and teaching how to listen intelligently it seems to me very much more satisfactory results would follow. For several years some such plan as I shall here briefly outline has been forming in my mind. Not, however, feeling sure I might not be considered a "crank" on the subject, I held my own counsel until, seeing an article entitled "An Undeveloped Field for the Music Teacher," by Mary L. Regal, in an excellent magazine, "The Looker On," (now extinct), which contained many similar ideas to those I was possessed of, I felt encouraged to give voice to the faith that was in me.

It is not necessary to be an author or poet to appreciate the best there is in literature. You need not handle the brush or chisel to be an able connoisseur in the arts of painting and sculpture. May we not as reasonably be musically cultivated and not perform? Just as well selected reading will cultivate the mind and familiarity with masterpieces in art the eye, so can the ear be cultivated by the frequent hearing of good music. These are indisputable facts in literature and art; but in music there is a too general impression that you can only arrive at intelligent understanding after years of technical drudgery. It is far from my purpose to offer any discouragement to those who aim to be active musicians—in other words, players. No one can more fully appreciate than I that there is no pleasure in music equal to the delight of interpretation—after the drudgery stage is passed. But as in any other art or profession, a special talent must urge you on; without it you

can only meet with failure, or, at best, indifferent success. A very large number of music teachers nearly or quite reach the rank of artists, but fall just short of reaching the virtuoso stage. Without phenomenal gifts there is no public market for their talent as concert performers. So, after years of patient, persistent labor, the ninety-nine out of a hundred are forced to settle down to the "hum-drum grind" of teaching others to aim at the same Parnassus they themselves failed to reach; and gradually, through lack of time and incentive to practice, feel the result of their years of toil slipping from them.

If, instead of falling into this common rut, they would form classes in musical culture, giving frequent recitals, with short talks on musical topics, and giving brief anecdotes and sketches of composers, etc., etc., it seems to me they could not only keep themselves up to a higher standard, but greatly accelerate and advance the cause of music generally. The historical recital is one of the best forms to adopt, because it gives a vast field to work in and covers the whole ground. Every teacher could exercise his own ingenuity in formulating plans, and would of course be guided by the limitation of his own stock in trade in the make-up of programs. My own hobby is to confine the selections principally to what might be called "student" or "drawing-room" music. There is a vast quantity of moderately difficult music by eminent composers that one never hears in the stereotyped Bach-Beethoven-Chopin-Liszt programs that are now the prevailing fashion.

As the supposition is that you are dealing with seekers after knowledge, why not make use of music that will teach to discriminate between the absolutely beautiful in music and mere technical display? The former should always give pure enjoyment, the latter often creates more astonishment than pleasure. In short, leave music requiring mere virtuosity to the virtuoso. One more suggestion in regard to these recitals: Memorizing by all public performers is now universally recognized as necessary. But obviously before these culture classes it is unnecessary—even impracticable. Their frequency and the great number of selections necessary during a whole season—many of which you might never have occasion to use a second time—would make memorizing a useless waste of time.

It goes without saying that the standard should be high, and careful, studious preparation would invariably be necessary.

The lecture recitals given by many pianists throughout the country are the nearest approach to this class system that, so far as I know, has heretofore been attempted. The local class lessons would have the advantage of greater frequency (the oftener the better), and because covering more ground would be more educational. One of the most serious obstacles teachers of young pupils have to contend with is the dense musical ignorance of the average parent. If they could be induced to join a class in musical culture, future generations would have good cause to rise and call them blessed. It is not necessary to enumerate the various species that would be benefited by this class system. No matter how extended the list, every teacher of experience could add new specimens to the catalogue.

It is not intended that this class system shall interfere with or do away with private lessons. It should, on the contrary, prove an invaluable stimulant and help if used as a supplement to the private lesson. All teachers have many among their pupils that they well know can never become successful performers. They cannot afford to tell them so, because they know too well it would only be the means of transferring dollars to some rival pocket. What a saving of wear and tear on conscience it would be to have the bait of musical culture (which all could in a degree obtain—minus the drudgery of practice) to offer to this large class of musical immunes! I believe the time will come when the fact that the study of music does not necessarily involve practicing will be more generally conceded, and the consequent result will be an astonishing increase of musical culture.

It will be readily seen that this system is specially adapted to universities, schools of music, conservatories, etc. It would offer to students the opportunity to hear not only a larger number of compositions, but a greater variety of interpretations, thereby extending and broadening their musical ideas. As their practice is all done by proxy, it need not at all interfere with the pursuit of other branches of education. Perhaps the largest number to enjoy the benefit of culture classes would be drawn from those who have acquired a slight smattering

of music—called by courtesy "amateurs." We all often meet those who "dearly love music but neither play nor sing." Much of this love is affectation; but it is also true that performers usually find their most sympathetic and enthusiastic listeners among this class. Not least of the blessings that should follow this method—if generally adopted—it seems to me, would be the sifting and classification of students that would naturally result. Only those having special gifts, and intending to make it their life work, would study music technically; the rest could enroll themselves as students in musical culture, where no discouraging failure need be met with. Few, indeed, could not at least reach the stage of intelligent listeners.

Like many other new, untried reforms, this scheme will be by many called "Utopian." I believe it is not only æsthetically practicable, but would prove good policy from a business point of view. Make terms for class lessons so low as to be within the reach of those of only moderate means. Give recitals for this class in some small, centrally located hall. For those who wish to be more exclusive, use your studio, or perhaps, by diplomacy, you could meet at the residences of some of your more fashionable patrons. These classes are sure to act as feeders, and furnish recruits for private lessons. I should advise admitting—if not insisting upon their attendance—all private pupils to the recitals, without extra charge. Thus each would mutually benefit the other.

The fact that this scheme is not for mere amusement, but is educational, should be kept constantly in mind. Students should be urged to make notes, ask questions, and advised to read musical history, biography, etc. Explanations should be copious, but in plain, untechnical language that all may comprehend. As it so exactly fits, I quote from the finale of Miss Regal's article hereinbefore mentioned:

"Not all teachers are qualified to undertake this kind of work. Many excellent teachers are not. Their work will still remain for them. A teacher to do this work successfully must be acquainted thoroughly with all the best music, ancient and modern, must understand musical form, know the history of music, must have a large repertoire capable of being made ready at short notice for a finished performace, and, in addition, must possess the self-control requisite for playing before an

audience. They may not have the power to attack large audiences of public concerts (how many pianists have?), and yet may play intelligently and charmingly to small audiences of students. This has been written from the standpoint of the pianist, but the scheme is obviously adapted for teachers of other instruments or of singing, and is capable of magnificent expansion when ensemble work is possible."

BALDASSARE GALUPPI (1706-1785).

BY M. ALFRED WOTQUENNE.

Some leagues from Venice there is an island, poor and miserable, where sordid misery prevails, but in which the inhabitants still preserve, even to our own days, the ancient Venetian type, remarkable for its classic beauty.

In the Isle of Burano, in 1706, Baldassare Galuppi was born, surnamed Il Buranello, from the place of his birth. Consulting the evidences concerning this extremely productive composer, we find no other details than those already given in the biographies of Fétis, Mendel, Caffi, etc. At the most, our researches do not particularly carry us in this direction, but rather concerning the dramatic works of Buranello, of which a bibliography has up to this time been lacking. Without being able to give a list absolutely complete of these (which it is impossible to make so far from the place where the works were produced), we have taken care, nevertheless, to go into this study with scrupulous exactness.

Scarcely sixteen years of age, Galuppi made his first appearance upon the stage in one of the little theaters in Venice, for in 1722 an opera bouffe of his was played which had for its title "La fede nell' Incostanza" or "Gli Amici Rivali." The first attempt was outrageously hissed; nevertheless, the author was by no means discouraged, but went on studying counterpoint during several years at the Conservatory of the Incurables, under the direction of Antonio Lotti, where he had among his fellow students G. B. Pescetti, with whom he formed a strong friendship. Always beset by his desire to be heard on the stage, Galuppi set himself to work in collaboration with Pescetti, and an opera called "Glioddi Delusi dal Sangue" was represented at the end of the carnival of 1728 at the Theatre of St. Ange, in Venice. The text of this opera was by Antonio Maria Lucchini, a talented librettist, who had already furnished books for Lotti, Albinoni, Giov. Porta and Vivaldi. Pescetti set the second act of the piece to music. Galuppi was charged with the first and third acts.

It is to be presumed that this work was favorably received,

because the two friends continued to labor in common. Less than a year later they gave at the Theatre St. Samuel, during the season of the Ascension, a medley in three acts, called "Dorinda." According to Burney, the text of this pastoral was by Benedetto Marcello; but this is wrong. The author of the libretto of "Dorinda" was Benedetto Pasqualigo, a noble Venetian and an esteemed dramatic author.

This new work appears to have had decided success, because we see that Galuppi set himself resolutely to work without a collaborer. After the year 1728 he composed one, two, and sometimes five, operas each year. Even in the last years of his life we have proof of a prodigious fecundity and a progressive spirit, especially in comic opera. He wrote, as we have said, as fast as his pen could go, and his musical autographs have few erasures.

Let us now for a moment follow Galuppi in his productive career as far as the documents enable us at this time.

1730—"L'Odio Placato," an opera in three acts, by Francesco Silvani. Venice, Theatre St. Ange.

1733—"Argenide," an opera in three acts, by Girolamo Giusti. Venice, Theatre St. Ange, at thè Carnival. Reproduced in 1738.

"L'Ambizione Depressa," an opera in three acts. Venice, Theatre St. Ange, at the time of the Ascension.

1734—"Tamiri," an opera in three acts, by Bartolomeo Vitturi. Venice, Theatre St. Ange, autumn.

"La Ninfa Apollo," a pastoral in three acts, by Fr. de Leumene. Venice, Theatre St. Samuel, at the Ascension.

1735—"Ergilda," an opera in three acts, by Bartolomeo Vitturi. Venice, Theatre St. Ange, autumn.

"Elisa, Regina di Tiro," an opera in three acts, by Zeno and P. Pariati. Venice, Theatre St. Ange, Carnival.

1737—"Ciro Riconosciuto," an opera in three acts, by Metastase. Venice, Theatre St. Ange, Carnival.

"Alvilda," an opera in three acts. Venice, Theatre St. Samuel, at the Ascension.

Note: The original piece by Zeno was that of "L'Amor Generoso." It was adapted by Domenico Lolli.

1738—"Issipile," an opera in three acts, by Metastase. Turin, in 1755, at the Grand Ducal Theatre at Parma.

1740—"Adriano in Siria," an opera in three acts, by Metastasio. Turin. Venice, in 1760, Theatre St. Savior, at the Ascension.

"Oronte, Re dei Sciti," an opera in three acts, by Goldoni. Venice, Theatre St. Jean-Chrysostome, at the Carnival.

"Gustavo I, Re di Svezia," an opera in three acts, by Goldoni. Venice, Theatre St. Samuel, at the Ascension.

1741—"Bernice," an opera in three acts. Venice, Theatre St. Ange, at the Ascension.

Note: This was the last opera represented in Italy before the departure of Galuppi for England, from which he did not return until 1743. We will give special attention later to the works by Galuppi represented in England.

1745—"La Forza d'Amore," an opera bouffe in three acts, by P. Panicelli. Venice, Theatre St. Cassien.

1747—"Arminio," an opera in three acts by Antonio Salvi. Venice, Theatre St. Cassien, in the autumn.

1750—"La Vittoria d'Imeneo," a theatrical fete, represented at Turin at the occasion of the marriage of the Duke Amedee de Savoie with the Infante of Spain, Marie Antoine Ferdinande. Poetry by Giuseppe Bartoli.

Note: The book which was published on this occasion was enriched by many remarkable engravings by J. B. Lebas. The library of the Conservatory of Brussels has a beautiful example.

"Il Mondo alla Roversa," an opera bouffe in three acts, by Goldoni. Venice, Theatre St. Cassein, in the autumn. Reproduced after the Carnival of 1753 at the Theatre St. Samuel. Later at Modene and at Bologna in 1756, etc.

"Alcimena, Principessa delle Isole Fortunate," an opera in three acts by the Abbe Pietro Chiari. Venice, Theatre St. Cassien, at the Carnival.

"Arcifanfano, Re dei Matti," an opera bouffe in three acts by Goldoni. Venice, Theatre St. Moise, at the Carnival. Reproduced the next year and at the Theatre St. Samuel after the Carnival of 1755. Later at Modene in 1755, at Bologna in 1756, etc.

"Il Mondo della Luna," an opera bouffe in three acts, by Goldoni. Venice, Theatre St. Moise, at the Carnival. Later at Rome in 1574 and at Bologna, 1755, etc.

"Il paese della Cucagna," an opera bouffe in three acts, by Goldoni. Venice, Theatre St. Moise, at the Ascension.

1751—"Dario," an opera in three acts by Zeno. Turin.

"Artaserse," an opera in three acts by Metastasio. Represented before the premier at the Theatre de Padua, June 11, 1751. A little later in Venice in 1754, and in 1761.

"Antigona in Tebe," an opera in three acts. Theatre delle Dame at Rome at the end of the Carnival of 1751. A little later at Venice in the autumn of 1754 at the Theatre St. Moise. At Naples, 1755, at the Theatre St. Charles.

"Semiramide Riconosciuta," an opera in three acts, by Metastasio. Bologna.

"La Mascherata," an opera bouffe in three acts, by Goldoni. Venice, Theatre St. Cassien, at the Carnival.

"Il Conte Caramella," an opera bouffe in three acts by

Goldoni. Venice, Theatre St. Samuel, in the autumn. Later at Bologna in 1775.

1752—"Le Virtuose Ridicole," an opera bouffe in three acts by Goldoni. Venice, Theatre St. Samuel, at the Carnival. Modena in 1756.

1753—"I Bagni d'Abano," an opera bouffe in three acts by Goldoni. Venice, Theatre St. Samuel, at the Carnival.

"La Calamita dei Cuori," an opera bouffe in three acts by Goldoni. Venice, Theatre St. Samuel, at the Carnival. Later at Bologna in 1755 and at Modena in 1759, etc.

1754—"Il Filosofo di Campagna," an opera bouffe in three acts by Goldoni. This work is without contest that of all the bouffe operas of Galuppi which obtained the most general success. Represented for the first time at Venice at the Theatre St. Samuel, in 1754, it was taken up again and used later at the same theatre; in 1761, at the Theatre St. Ange, it was represented under the title of "La serva Astuta." The book, cut down into two acts, was then reduced to a simple intermezzo in two parts. "Il Filosofo di Campagna" was played in a large number of towns in Italy. We have the memorandum of Rome in 1756, Modena in 1758, not to mention Bologna, where it was represented in 1754, 1756, 1761, 1770, etc.

1755—"La Diavolessa," a comic opera in three acts, by Goldoni. Venice, Theatre St. Samuel, in the autumn.

The representation of this piece was given at Bologna in 1758, but in consequence of ecclesiastical consorship they had to change the title of the work, which was then called "Don Pappone." The music was by Galuppi, with a few pieces, however, composed by N. Calandro.

"Il Povero Superbo," opera bouffe in three acts. Venice, Theatre St. Samuel, at the Carnival.

(M. Taddeo Wiel, in his valuable catalogue of the Venetian Theatre during the 17th century, says that the text of "Il Povero Superbo" is by Goldoni; but I have made search for it in vain in the complete works of this famous librettist who equaled Galuppi in his fecundity.)

"Le Nozze," opera bouffe in three acts, by Goldoni. Represented for the first time at Bologna, later on at Venice at the Carnival of 1757; at Rome in the spring of 1757, and at Parma and Modena in 1758. This work is also known under the title of "Le Nozze di Dorina," from the name of the heroine of the piece, and also in order to distinguish it from the following one.

1756—"Le Nozze di Paride," a poetical and musical sketch by the Abbe Pietro Chiari. Venice, Theatre St. Jean-Chrysostome, in the autumn.

"Le Pescatrici," opera bouffe in three acts by Goldoni. Represented at Modena in 1756 at the Theatre Rangoni, and at Rome cut down to two acts in 1758.

1757—"Sesostri," an opera in three acts by Zeno and Pietro Pariati. Venice, Theatre St. Benoit, in the autumn.

1758—"Il Protettore Alla Moda," opera bouffe in three acts.

"La Costanza Trionfante," an opera in three acts.

These works are only known to me through the list given by C. Ricci, in his "I Teatri di Bologna nei Secoli 17 and 18," which indicate them as having been played in that town in 1758.

1760—"La Clemenza di Tito," an opera in three acts, by Metastasio. Turin.

"L'amante di Tutte," an opera bouffe in three acts. By the son of Galuppi. Venice, Theatre St. Moise, in the autumn. Later at Bologna in 1762 and Parma in 1763.

"Solimano," an opera in three acts, by Ambrogio Migliavacca. Padua, 1760.

1761—"I Tre Amanti Ridicoli," an opera bouffe in three acts. By the son of Galuppi. Venice, Theatre St. Moise, at the Carnival. In the same year at Bologna; in 1762 at Parma, and in 1763 at Modena.

"Il caffe di Campagna," an opera bouffe in three acts by the Abbe Pietro Chairi. Venice, Theatre St. Moise, in the autumn.

"Demetrio," an opera in three acts by Metastasio.

"Muzio Scvola," an opera in three acts. Both were performed the same year at Padua.

"Ipermestra," an opera in three acts by Metastasio. Venice, Theatre St. Savior, at the Feast of the Ascension.

1762—"Antigono," an opera in three acts, by Metastasio. Venice, Theatre St. Benoit, at the Carnival. This work was afterwards represented in London since 1746.

"Il Re Pastore," an opera in three acts by Metastasio. Parma, at the Ducal Theatre in 1762. Rome in 1769, with the libretto cut down to two acts.

"Viriate," an opera in three acts. Venice, Theatre St. Savior, at the Feast of the Ascension. The text by Metastasio, according to Wiel; but this is in error.

"Il Marchese Villano," an opera bouffe in three acts by the Abbe Pietro Chiari. Venice, Theatre St. Moise, in the autumn. In the same year at Bologna.

"L'uomo Femmina," an opera bouffe in three acts. Venice, Theatre St. Moise, in the autumn.

1763—"Il Puntigilo Amoroso," an opera bouffe in three acts. Venice, Theatre St. Moise, at the Carnival.

"Il Re alla Caccia," an opera bouffe in three acts by Goldoni. Venice, Theatre St. Samuel in the autumn. Bologna in 1769.

"Arianna e Teseo," an opera in three acts, by Pietro Pariati. Padua in 1763, and at Venice at the Theatre St.

Benoit during the Carnival of 1769. Represented in London in 1760.

1764—"La Donna di Governo," an opera bouffe in three acts, by Goldoni. Venice, Theatre St. Moise, autumn.

"Didone Abbandonata," an opera in three acts by Metastasio. Venice, Theatre St. Benoit, at the Carnival. This opera later on obtained an immense success at St. Petersburg.

"Caio Mario," an opera in three acts by the Abbe Gaetano Roccaforte. Venice, Theatre St. Jean-Chrysostome, at the Feast of the Ascension.

"Sofonisba," an opera in three acts by Mattia Verazzi. Turin.

1765—"La Partenza ed il Ritorno dei Marinari," an opera bouffe in three acts. Venice, Theatre St. Moise, at the Carnival. Later at Bologna.

With the permission of the Venetian Senate, Galuppi set out in 1765 for St. Petersburg, whither he was invited by the Empress Catherine II. We have only a few particulars of the journey. According to Fétis, the first opera which Galuppi gave at the court of Catherine the Great was his "Didone Abbandonata," of which we have spoken above. Only one new work was given by Il Buranello at St. Petersburg, "Iphigenia in Tauride," of which the libretto is found at Konigsberg. The first representation took place in 1768.

This same year Galuppi returned to Venice and resumed his vocation, and continued at the same time, in spite of his sixty-two years, to apply himself to composition. Nevertheless, from this time on he hardly produced more than one new work each year. We continue our chronological catalogue:

1769—"Il Villano Geloso," an opera bouffe in three acts. Venice, Theatre St. Moise, autumn.

1770—"Amor Lunatico," an opera bouffe in three acts, by the Abbe Pietro Chiari. Venice, Theatre St. Moise, at the Carnival.

1771—"L'inimico Delle Donne," an opera bouffe in three acts by Giovanni Bertati. Venice, Theatre St. Samuel, in the autumn. Represented the same year during the Carnival of 1779. Parma in 1773.

1772—"Potezuma," an opera in three acts by Vittorio-Amedeo Cigna-Santi. Venice, Theatre St. Benoit, at the Feast of the Ascension.

"Gl' Intrighi Amorosi," an opera bouffe in three acts, by the Abbe Giuseppe Petrosellini. Venice, Theatre St. Samuel, at the Carnival.

1773—"La Serva per Amore," an opera bouffe in three acts by Filippo Livigni. Venice, Theatre St. Samuel, in the autumn.

Without taking the responsibility of saying that the "Le Serva per Amore" was the last operatic work of Galuppi, we have, nevertheless, not been able to find any opera later than 1773, and it must be remembered that at this epoch Galuppi was sixty-seven years old and had been composing nearly half a century.

Passing over the question of authenticity of certain other works attributed to Galuppi, we come to the story of his visit to England, where his fertility and popularity still continued. He arrived in London early in the year 1741. The winter season at the Haymarket opened October 31st with a medley entitled "Alexander in Persia," and this was the first appearance of the name of Buranello upon the bill, from which it was destined never long to be absent for a full quarter of a century. Buranello was not the exclusive author of this medley, but there were several pieces of his composition in it, taken from two of his operas, "Penelope" and "Scipio."

In a short time the opera of "Penelope" was given. As an adroit courtier, Galuppi had dedicated it to the noble impresario, Lord Middlesex. Written from a book by Paolo Rolli, "Penelope" was played five days in succession. According to the opinion of Burney, the talent of Galuppi had not yet attained its maturity, and the composer still was influenced by the feeble style at that time prevalent in Italy; nevertheless, the work contained many beautiful numbers.

The 2d of March following they gave the first representation of "Scipio in Carthage," a grand opera in three acts. The sucess was so great that upon the return of the composer to his native land the opera was re-presented at the Theatre of St. Ange during the autumn of 1746, under the name of "Scipio in Spain."

On the 1st of January, 1743, a new opera of Buranello, entitled "Enrico," was brought out with considerable success. Burney, to whom we are indebted for most of the details, gives it much space in his "History of Music" (Vol. IV., p. 449). April 9, the same year, Galuppi gave a new work, "Sirbaces," and about the same time a great number of "Favorite Songs" from his works were published by Walsh.

Galuppi then returned to Venice, but the English theaters did not for a long time cease to reproduce his works.

On the 28th of January, 1746, was presented a medley composed exclusively from different operas by Galuppi; it was called "The Triumph of Continence." May 13 following his opera "Antigone" was played, and later on, in 1762, it was brought out at Venice. Some of his works were again taken up during the following year, but from 1747 to 1754 the comic operas monopolized the favor of the public. It was the beautiful epoch when the followers of Pergolese flourished—Cocchi, Ciampi, Latilla, etc.; when charming works were played, full of spirit and good humor, such as "Bertoldo in Corte," "La Serva Padrona," "La Comedia in Comedia," etc.—the lasting glory of the Neapolitan school. But space fails for tracing the further productions of Galuppi's operas in England.

As to the composer himself there remains but little to say. We have already noted that his last opera, "La Serva per Amore," had been represented at Venice in 1773. Burney, who had seen Buranello at Venice in 1770, reports that at this time he was still in possession of all his faculties, and that in 1766 he had already composed more than seventy works for the theater. (Note.—In the present study we have mentioned ninety-five different operas.)

Although having given up the career of opera composer by 1780, Galuppi by no means lost his interest in composition. In 1782 the Grand Duke of Russia, Paul, and the Grand Duchess Feodorówna, passing through Venice, failed not of paying their respects to the old composer, who had been so abundantly applauded at the court of Catherine the Great fourteen years previously. On this occasion Galuppi composed for the grand duchess "Six Sonates pour Clavecin." The following year the pope, Pius VI., visited Venice (the first sovereign pontiff to visit Venice since Alexander III., who died in 1181). Accordingly the republic went to great expense for receiving the illustrious guest. May 16 a solemn "Te Deum" was sung in the basilica of St. Mark, and the director of the work was the venerable composer Galuppi, who on his own part had composed for the occasion a cantata, called "The Return of Tobias." This activity found occasional expression for two or three years later, the productions consisting of various services, hymns, etc. But soon the old mas-

ter was compelled to succumb to the infirmities of age and was unable to leave his bed; his active duties were performed by the second director, Bertoni.

The old musician died January 3, 1785, at the age of seventy-nine. He was buried in the Church of St. Vital. A century after his death a marble monument was inaugurated in the Island of Burano, and then the name of Galuppi, which made such a bruit the world over during his long and active life, descended again into eternal silence. To English-speaking readers Galuppi is known mainly from Browning's mention.

(From the French of M. Alfred Wotquenne of the Library of the Conservatory of Brussels, in "Revista Musicale Italiana."

EDUARD SCHIRNER.

BY CHARLOTTE TELLER.

Friedenau is the musicians' haven of Berlin, for there the police do not interfere if one practices after 10 o'clock, and it is not absolutely necessary to live on the top floor simply because a piano belongs to the parlor furniture. Max Bruch lives out there and Josef Hoffmann, several famous artists and a prominent socialist. But the modest violet of this garden-plot of genius is the pianist Eduard Schirner. Before he took to this purple role he had won the surprised tributes of German critics and made such friends as Friedheim, Rosenthal and Siloti, who still hold him a member of the charmed circle, although he refuses for the present to make the brilliant dashes across the concert horizon which keep their names before the public.

Yet I fancy Schirner himself would find his likeness to a violet something of a mystery, particularly as he has the manners of a quick-darting chameleon, even to the nervous emotional change of color—excepting his hair—which remains a self-satisfied red, and throws gleams from its electrified ends. He is thirty—you would say twenty-five—and he is an American (the bright scarlet of an American flag jars the wine-color of some tapestry in his music-room), but he was born in Germany. On the whole, it is rather an interesting complication of German temperament and American education, re-transplanted, at the age of eighteen, into, as he phrases it, "a hornet's nest of Liszt's pupils."

After the drowning of his father and mother in the "Schiller" he was cared for by his German relatives in Columbus, Ohio. His first devotion to music, like most primitive devotion, was due to fear—the wholesome fear of his grandmother—who aided and abetted an uncle in teaching the rudiments of the greatest art. After a short time, music spoke for itself, and Prof. Hermann F. Schirner proved a remarkable teacher of technique. And whatever the first actuating motives had been, the results were rather tremendous, so that when he sat down at the piano, after having crossed the Atlantic, he surprised the circle of Liszt pupils to the point of Teutonic embraces. To be sure, Friedheim and Siloti laughed, and explained their

SCHIRNER

ATTE TILLER.

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practices after to o'clock, and
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as one of the celebrities at Bayreuth, and later
as having surprised the critics of the Signale, probably the most conservative musical paper in Germany. And though American musicians are so often regarded askance, the Musikalishches Wochenblatt and the Leipziger Tageblatt devoted some space to him and spoke of him in the superlative as an artist with most wonderful technique and emotional power. From that time on his appearances were always awaited with enthusiasm, and as a public character he suffered at the hands of the anecdotal paragraphers, one of whom started out, "From artisan to artist—a bold leap!" and then pictured the young Schirner as a struggling boy, who, shoeless and sockless, had wandered into the paths of art.

After four years in German the young pianist returned for two years to America, and gave most of his time to teaching; but when the Arion Club of Columbus asked him to make up the trio of artists, Nordica and Campanari, being the other two, he consented, and played three numbers, Chopin's "Scherzo" in C sharp minor, Liszt's "Liebestraum" and Kullak's "Octavo Study" in E flat. The last number had been commented on abroad by Pfohl and Seuberlich of Leipzig as a masterly performance, but it aroused also as much applause in Columbus, which felt, besides, great pride in a native genius.

Comparisons are not altogether profitable, and passing them by, it may be authoritatively stated that there is no one who

merriment as amazed wonder at his "energie"; but Schirner did not feel hurt, and, to prove his magnanimity, joined the circle, and stayed up to all hours of night to catch the spirit

MR. EDUARD SCHIRER.

of midnight music, which often swept over it under the influence of coffee and beer.

Schirner had had several successful appearances before he

left America, and had elicited a prediction from Edward S. Mattoon, the critic, that he would come out as a "virtuoso of front rank," but he was in no way satisfied with what he had done, and he spent several months looking for the sort of a teacher he needed. Carl Reinecke told the young man that his technique was almost beyond instruction, and that he should devote his attention to listening to others and work for interpretation. They all said that he lacked feeling, and he himself became quite melancholy in the thought that his friends denied him a heart. Now he lays his want of tone-color to his educated sense of self-restraint, and one of his most ardent lectures to-day is on the self-consciousness and emotional timidity of American students.

But his Moses in the arid land of technique was Rubinstein, who suddenly showed him man and music as one, and he felt the fire of inspiration. It was in '89 that he was spoken of as one of the celebrities at Bayreuth, and later was mentioned as having surprised the critics of the Signale, probably the most conservative musical paper in Germany. And though American musicians are so often regarded askance, the Musikalishches Wochenblatt and the Leipziger Tageblatt devoted some space to him and spoke of him in the superlative as an artist with most wonderful technique and emotional power. From that time on his appearances were always awaited with enthusiasm, and as a public character he suffered at the hands of the anecdotal paragraphers, one of whom started out, "From artisan to artist—a bold leap!" and then pictured the young Schirner as a struggling boy, who, shoeless and sockless, had wandered into the paths of art.

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Comparisons are not altogether profitable, and passing them by, it may be authoritatively stated that there is no one who

has greater tone-range than Schirner. There is not the slightest tinge of the morbid in his nature; there are no harrowing tales or mysterious scandals to color one's perception of his music, and yet the contrasts in one of his concert repertoires seem almost outside the limits of one personality. Take, for instance, the "Tausig Waltz" on the Strauss theme, "Man lebt mir einmal"; there is in it the intense frivolity of the Viennese, with every here and there a half rebellious thought of a calm, tranquil existence. One does not consider the technical difficulties until the close, and then the mastery of them by such small hands arouses astonishment. And yet it is generally conceded that no one has ever played it as Schirner does since Tausig himself created a furore by his brilliance. Schirner does not say that he has a defined, unalterable method, but he has worked out his own scheme of technical salvation, and his creed has much in it about the use of the wrist—it was the wrist movement in the "Kullak Study" which surprised many who insisted that such power could only come from the arm. And he lays much stress on the importance of a clear and not too rapid tone enunciation. There may be more brilliance, he says, in a cadenza moderately taken than in a dashing one. Each tone must emit its own spark—the flash is a matter of continuity.

Chopin has peculiar meaning for Schirner. When speaking of him the tears come into his eyes, though he hardly knows why, and even in the waltzes, as he plays them, there is that intangible pathos which makes Chopin's gaiety a plaintive discourse on ephemeral happiness. It is this vivid insight which makes the artist a teacher. Conceptions of musical meanings are presented to the student without demanding any acceptance of them if they do not appeal as true to the spirit of the composer. And for that reason there is much more possibility of originality than under most of the teachers of Berlin. Nothing is denied the student in the knowledge of his teacher's methods, and Schirner says that he will consider himself famous when he shall have launched on the world a pupil who can do more than he himself by means of his method. As for his own future, he rather expects to appear in two years again and make an extended European and American tour.

Berlin, July 24th, '99.

FROM BACH TO BEETHOVEN.

BY VINCENT D'INDY.

No really important manifestation of human spirit is ever produced without a certain labor; a toil, often concealed, and sometimes of long duration, has contributed to render it possible. If this well-known truth finds its application anywhere, it certainly does so in artistic matters, and more particularly in works of genius, those works which mark a point of arrest and at the same time signify a recommencement in the history of art; and when I speak here of the preparatory labor, I do not mean the labor of the man for the production of his work, but the necessary labor of generations preceding, coming to its full realization in the appearance of an artist of genius.

If we take an excursion into a mountain country (this comparison may surely be pardoned an admirer of mountains and of journeys on foot) we are struck at first by the majesty of the far off summits, which alone captivate the attention; the outlines of the nearer part of the picture, all the details of the landscape, efface themselves and disappear before these sublime heights. But if one wishes to go on to a more intimate acquaintance with one of these peaks, he will not go far without perceiving, to the detriment, maybe, of his groaning muscles, that the grand mountain, the end of his desires, is preceded by many undulations of the earth, more or less accidental, slight hills at first, afterwards heights sufficiently abrupt for the inexperienced tourist; all this he had considered innocently as a negligible quality, but he realizes now that they are much more than he had imagined when he set out on his journey. This I believe will not be denied by any Alpine novice. It is the same thing in the synthetic aspect, I might say the panoramic aspect, of the history of art—one is blinded by the dazzling splendor of the summits, such as we name Alighieri or Shakespeare, Rembrandt or Giovanni da Fiesole, John Sebastian Bach or Richard Wagner, and we often fail to take account of the crowd of mountains which surround them on the very elevated lines created by their summits which serve us as a point of sight; and yet the conscientious geologist, who would render an exact account of the nature and

formation of high mountains, finds it necessary to study with great care these preparatory undulations.

It is precisely such movements of the artistic earth which lead us from Sebastian Bach, that immortal glacier, to the sublime peak, Beethoven; and this I have the intention of tracing in the reader's company, but I can assure him in advance that I do not mean to make the journey too long nor too fatiguing.

* * *

Sime time since I read in the German newspapers that they meant to erect at Berlin a monument, frankly homely, if one can trust the description, consisting of three busts, of Haydn, Mozart and Beethoven, placed upon a single shaft, and accompanied by the inevitable attributes which sculptors believe themselves obliged to hunt up in their imaginations as accessories of the Renaissance and the eighteenth century. This monument will be, according to the newspaper I have cited, an instructive symbol of the grand symphonic affiliation: "Die ehrliche Abstammung die Sinfonie."

I confess that I do not comprehend how the German, generally regarded as both profound and erudite, is able to affirm, and to establish it by the erection of the monument, so flagrant an error (accredited, it is true, in certain conservatories) as that of an æsthetic affiliation between Haydn and Mozart, those Italian singers, and the inquiet German, suffering, always preoccupied with something beyond, the true incarnation of the soul of our century, whom we call Ludwig van Beethoven.

It can truly be said that, despite their reputation as savants, the Germans are not always scrupulous in the matter of restrictions, and take more liberties than they should with the masterworks in music, liberties which we do not hesitate in France to qualify as forgeries.

Without speaking of the shameless falsifications of Gregorian texts that they sell at Ratisbonne, without speaking of the disarrangement of the most beautiful cantatas by Bach by Robert Franz, or still, of the suppression of thirty or forty measures without necessity in the orchestra parts of certain German editions of the "Symphonies" of Haydn (for the sole purpose of bringing the part of the first violin inside of four pages)—without speaking of these, is it not strange to find on

the other side of the Rhine serious musicians, like Hans von Bulow, who consent to publish, under the name and sanction of classic authors, veritable parodies or amplifications taken from their proper place among the themes of these authors? (See the Bulow edition of the Sonatas of Scarlatti and Emanuel Bach). And finally, further, I would cite a composer of high value, an orchestral director, almost a genius, presenting seriously in concert a fantasie almost like a carnival, with organ point for the flute, harmonic modulations, combinations of themes of which the author never thought, all this for amusement, upon the inoffensive "Invitation to the Waltz" by Weber! Is not this fantasie a cousin-german, if not more nearly related, to the ancient "grand fantasies for the piano" upon operatic airs perpetrated by Sigismond Thalberg, Osborne, Beriot and others, a form of composition to which time has fortunately done justice?

Germany often has a peculiar fashion of honoring its masters. It is for this reason, despite the monument of the three heads, that I trust myself to point out the insufficiency of the common relation too generally averred between Haydn, Mozart and Beethoven.

In effect, Haydn and Mozart, I repeat it, and in this I do not intend to do them an injustice, were in their art veritable Italians. Submitted to the ultramontane influence which reigned at Vienna in that epoch, and which was naturally pushing them in the same derection, they sang for the sake of singing, without seeing in their amiable melodic representations anything else than a matter of music, matter more or less rich according to the inspiration of the moment, and designed to be purely melody, always the same, which they never sought to enlarge or modify.

Beethoven in his music is more than a composer. He is a man, the suffering man, the modern man. His ideas, contrary to those of his predecessors Haydn and Mozart, came from his brain with difficulty, and always by labor, remaining at times may years in developing before attaining their final estate. As to the form, while he preserved as foundations the great stones naturally placed by the preceding centuries, Beethoven sought to modify them to the measure of his ideas, and finally arrived at the creation of this high cyclic form, or synthetic, in which still all our composers live, and from which

have lately proceeded two modern musicians of genius: César Franck of the symphonic order, and the dramatist, Richard Wagner.

Who were these men, granting that the great producers are, as I have said, the results of anterior effort; who were these natural ancestors of Beethoven, those who preceded him in his artistic views, so that he was called in his thirty-second year (in the year 1802, which saw his first transition) to enlarge so magnificently?

These ancestors, I answer, were principally two innovators of great talent, if not of genius, proceeding both of them from the school of the immortal cantor of St. Thomas—Emmanuel Bach and Wilhelm Rust.

Charles Philip Emanuel Bach, the second son of the great Sebastian, was born at Weimar on the 8th of March, 1714. Destined by his father, who placed in his oldest son, Friedmann, all his hopes, to be, not a musician, but a jurist Emanuel pursued at Frankfort his studies in law; later on, driven by the ancestral inclination, he founded in this town a school of music so fortunate that Frederick II. recognized it in 1738, and called him nearer to himself in the quality of chamber musician and ordinary accompanist of the royal concerts.

It was during the sojourn of Emanuel with the King of Prussia that an episode took place in the life of the great Bach to which belongs one of the most curious works of this master.

In spite of the reiterated invitations of the king, who, as everybody knows, was fond of music, the old Sebastian could not bring himself to quit his calm retreat at Leipsic in order to go and exhibit himself at court. Nevertheless, upon the insistent prayers of his son, who represented that his perpetual refusal made him run the risk of his losing his own place, the old master finished by venturing. He undertook the long journey from Leipsic to Potsdam, where he arrived on July 5, 1747.

Each evening, from 7 o'clock to 9, they had at the court a concert in which the king himself always took a prominent part. This evening Frederick, in preparing himself to commence a flute solo, paused a moment to glance over the daily report of the police upon the names of strangers arrived. Scarcely had he gotten his eye upon this report than he sprang

up, exclaiming joyously, "Gentlemen, old Bach has come!" Instantly an aide-de-camp was charged to go and find the old Bach, who, without having time to put on ceremonial dress, was made to present himself at court in the costume of his journey. Frederick immediately commanded him to improvise a fugue, and proposed for this purpose a theme of his own composition, a melody known since under the name of "Thema Regium," which, indeed, is not at all bad, considering that it was the production of a flutist, occupied at this particular time in regulating "the exercise for the formation of infantry in three ranks."

It is unnecessary to say that Bach treated this subject with so great a variety that the king, full of enthusiasm, could not restrain himself from crying out at the many repetitions, "Only a brook!" (Bach means brook), a remark which, be it said in passing, was only a moderate compliment for Emanuel, his ordinary accompanist. All the court naturally joined in chorus upon the praises of the king, but the old Bach himself was not satisfied with his impression, so upon his return to Leipsic, after a short sojourn at Potsdam, which in general offered him very little attraction, he addressed himself to the Conqueror of Silesia in a work which he called "The Musical Offering," comprising two fugues in three and six parts, one canonic fugue, one sonata for four voices, and nine different canons, the whole constructed upon the royal theme. Those who have not read this extraordinary work are unable to realize what Bach understood of the art of developing a theme.

Some time after this success at court, Mattheson, the author of "The Gate of Honor," a sort of dictionary of musicians before Fétis, wrote to Sebastian Bach and asked him to send certain biographical details, designing to put the same in this important work; but the good man, little sensible to the persuasive charms of the interview, not only neglected to send the information required but neglected even to answer the letter of Mattheson, who never afterwards pardoned him for his failure in politeness; so, in "The Gate of Honor," while circumstantial details are to be found concerning Emanuel, Friedmann and Christian Bach, as upon many other musicians forgotten in our day, the name of the old father, John Sebastian, is absolutely passed in silence.

What a rich subject of meditation for many of our virtuosi

or modern composers, who never give a concert where they play a waltz without communicating in advance to the morning newspapers interesting echoes upon the varnish of their boots and the complications of their state of soul!

But to return again to Emanuel Bach, from whom we have gone too far: At the beginning of the Seven Years War, whether because money was scarce in the royal treasury, or whether Frederick II., who was naturally economical, neglected more than was reasonable the salaries of his chamber musicians, at any rate he neglected to pay them, and they successively took their departures. Philip Emanuel himself located in Hamburg in 1767, where he succeeded to the artistic position of Telemann until he died, in 1788.

Nourished from his infancy upon this noble and healthy music, it is not strange that Emanuel Bach shows in his style the sureness and solidity habitual to those of his name, while nevertheless he had the tact and the fortune not to imitate the manner of his father, and to adopt in his own first work the style "Galant," the writing of a number of free parts, not "obligato." Endowed in this respect with an innovating spirit, that he was not afraid of rhythmic and harmonic complications such as Mozart never ventured upon, he was led to create a new form—that of the sonata with two themes, which is proper to him, and which is never found before him except in an incomplete form in certain suites of Scarlatti.

The works of Philip Emanuel Bach, principally those in which he showed himself the most enterprising, obtained no success at all in his time, and he found himself forced to engrave them himself, and to publish by subscription his eighteen last sonatas, the most beautiful, with an inscription at the head which might pass for satirical: "Clavier-Sonaten fur Kenner und Liebhaber" (Clavier Sonatas for Connoisseurs and Amateurs). Among the three hundred and some subscribers there is only one French name to be found, that of Miss Mimi Desplaces, living in Berlin.

We come now to Rust, the second precursor of Beethoven, and the nearest in point of date.

Frederick Wilhelm Rust was born at Woerlitz in Saxony July 7, 1739, and commenced, like Emmanuel Bach, by studying law. Afterwards leaving his pandects for counterpoint, he acquired the first principles of music from his brother, Anton

Rust, who had taken part as violinist in the orchestra of the old Sebastian Bach at the Thomasschule at Leipsic. He worked afterwards at composition under Friedmann Bach, and after a sojourn in Italy, where he was intimate with Tartini, he became in 1775 the director of music for Prince Leopold III. of Anhalt, who proved to be more a friend than a sovereign, and he died at Dessau the 28th of February, 1796, the year in which Beethoven published his three first trios, Opus I.

Rust was then also a continuator of the great style of Bach, where he found profoundness of thought and solidity of writing. His style in no way resembles that of his immediate contemporaries, Mozart and Haydn; it is incontestably Beethovenish in spirit, and if he did not modify the sonata form established before him by Emanuel Bach, he gave to these compositions a new aspect in adopting for certain ones of his sonatas a cyclic construction by means of the reappearance of the principal motive in the different parts of the work, a source of cohesion unknown before.

The works of Wilhelm Rust, for the most part forgotten or resting in manuscript, were published somewhere about twenty years ago by the order of the cantor of St. Thomas at Leipsic and Dr. Erich Prieger of Bonn, one of the most learned musicographers in Germany, the possessor of the richest and most marvelous collections of autographs that one can possibly imagine.

It is to the amiability of the Doctor Prieger during a sojourn that I made at Bonn some years ago for the purpose of hearing the nine symphonies of Beethoven, according to their veritable tradition, that I have the more profound knowledge of the work of Rust, and more recently some very interesting communications upon the texts still unedited of this author.

(From the French in "La Tribune de St. Gervaise," by E. S.)

(To Be Concluded.)

THE STORY OF AN ORGAN.

BY W. FRANCIS GATES.

An individual man may be a prominent figure in furthering the cause of music in a city or country; but it is not so common that a single musical instrument becomes such an educational factor as was that noble instrument known as "the Boston organ." During the period when this organ was in active use in Music Hall, Boston held the supremacy among the musical cities of the country. Of late, however, excepting in the one matter of orchestral music, New York seems to be in the lead. And still, especially in the west, Boston is a name to conjure with, although people are beginning to realize that they need go no further east than Chicago to get as good instruction as the country affords.

The fund for the purchase of the Boston Music Hall organ had its beginning in a musical festival, which was held for that purpose in 1852. With $900 from this source as a basis the fund gradually grew to $25,000. It was thought that this amount would be ample for the purchase of an instrument which would "stand, not for decades, but for centuries." As a matter of fact the cost of the instrument kept mounting up until it reached the neighborhood of $60,000, a large part of the increase being due to the depreciation of the currency in 1863 and 1864.

By 1856 a sum had been raised which was sufficient to warrant the placing of the contract, which was awarded to Frederick Walcker of Ludwigsburg, Germany. The case, however, was designed in this country. The organ was seven years in building, and it was not until March of 1863 that a Dutch brig sailed into Boston harbor with the massive instrument stowed away amid a miscellaneous cargo. It is interesting to note that two requests for the loan of the instrument were received by the directors of the fund. One of these was from the Crystal Palace, London, where it was wanted for the Handel commemoration. Another came from the builder that he might display it at the London exhibition. But neither of them was granted.

It was not until November 2, 1863, that the organ was set up and ready for its public acceptance. The necessity for

these years of labor in its construction and the months occupied in putting it in place can better be understood by a hasty glance at its massive construction. In the first place, it was as large as a good-sized dwelling house, being 70 feet high, 47 feet wide, and 18 feet deep. It took a hundred large boxes and crates to contain the instrument when it was packed for shipping, some of these being 30 feet long. Two of the sections measured 12x15 feet. The quantity of material in the instrument will be better understood when it is stated that when removed it filled nine freight cars. The manuals numbered four, the speaking stops 89 and the pipes 5,474.

The organ was undoubtedly the best that could be built at that time, although the modern instruments show great improvements on the construction of that day, especially in point of action. The pneumatic and the electric actions have long ago superseded the old "tracker" and "poppet valve" systems for large organs.

The case was a mammoth work of art. There was such a symmetry of design and splendor of treatment that the reporters of the day could hardly find sufficient adjectives to express their admiration. Huge caryatides, playing angels, exquisite carvings, massive domes and graceful arches and pilasters—all blended in one dream of architectural beauty.

On the evening of the inauguration Music Hall witnessed one of the most notable and impressive musical ceremonies ever seen in this country. The immense building was crowded to its full capacity. The audience found themselves looking, not at the organ they had heard so much about, but at a large screen hung directly in front of it. After the recital of an ode by Charlotte Cushman, the actress, the screen was lowered and the first notes were played by Herr Walcker. After him came the organists, Paine, Thayer, Morgan, Lang, Tuckerman and Willcox. Following this event came a series of organ recitals by these and other players.

But this grand instrument that was built to stand "not for decades, but for centuries," was to serve its noble use in that place not more than a fifth of a century.

Shortly after the organization of the Boston Symphony Orchestra the need of more stage room was felt, and the organ was said to interfere with the acoustical properties of the hall. It is also stated that the owners of the hall preferred to sacri-

fice the instrument to their desire to get the income from another row or two of seats in the house. And so this noble crystallization of music and architecture was sold in 1884 to one of the music schools in Boston and stored in a shed to await the next move.

For thirteen years it lay in its graveyard resting place until one day in May, 1897, it was again sold, this time for but $1,500. The purchaser was a millionaire, E. F. Searles, who is said to be an enthusiast in the matter of organs and organ music. Let us hope this is so, and that this instrument, which has had more to do with the formation of good musical taste in this country than any other, may renew its youth by means of modern mechanism and appliances, and again take its place as a factor in musical progress. Boston is sadly in need of its return. With the approaching destruction of Music Hall that "ancient and honorable" building will probably find a successor worthy of the architecture of to-day, and with its organ reconstructed and again in place that thousands might hear its multiplied voices, and with an adequate home for grand opera, Boston would again be in a position to contest the first place among the musical centers of the country.

MUSICAL MEMORY: ITS NATURE AND IMPORTANCE IN EDUCATION.

BY JOHN S. VAN CLEVE.

According to the new, materialistic psychology, memory is nothing but a mode of operation belonging to each faculty of the forty or more special organs of the mind, and is not to be treated as a particular and independent power. In the estimation of all the thinkers of all the ages, however, it is one of the individual and primal elements of the human spirit. For the purposes of the present paper either hypothesis will answer, since it is a few of the fundamental laws governing the use of the memory, and the more obvious uses of it and the best ways to render it strong and supple, that we wish to consider.

This faculty was held to be one of the muses among the Greeks. Mnemosne was honored as one of the greatest of the inspirers of the intellectual life of man. It is one of the evil effects of this wondrous good, the universality and cheapness of printing, that the absolute power of the retaining mind is slighted and undervalued, but not so with the wisest educators. The subsoil of the mind must now, as of old, be laid deep and rich with the accumulations of other men's thoughts, and any originality which has no roots in reminiscence will have no succulent life, no vigor, no permanence. Knowledge and wisdom are correlated as the earth and the tree. Memory is and must be the nourishing sap of imagination, and there is no better apprenticeship for thinking than to trace and to recall the ideas of those who have thought great things before us.

Whether we apply the memory to the securing of words or the impressing of tones, its laws, operations, difficulties, triumphs, advantages, are to all intents and purposes identical. The very first thing to be aimed at in memorizing is to get a clear idea of the concept to be impressed and retained. We encounter thus, as the old Rosicrucians did, the greatest of terrors (the dweller of the threshold) on the very threshold of the ream of memory. It is a difficult thing to fix the mind steadily upon any one thing, for while the successions of ideas in the consciousness is incessant, the ability to compel them to halt, or to pass on through conduits furnished by the will, is a highly artificial power, which is attained only after long

and intense effort. The capacity for attention is in and of itself one of the best easy tests whereby the culture of the mind may be ascertained.

If you would know how much control you have over the nerves and muscular fibers of your arm, turn up the fingers to a point like the claw of a chicken, then with the arm outstretched to its full extent and with the fingers pointing upward, lay some light object—a coin, a comb, a pocket-knife—upon them and try to hold this object absolutely still without one quiver, jerk, twitch, flutter, tremble, or slightest approach to motion. The chances are ninety-nine in a hundred that the experiment will disgust and mortify you, for it is only the expert who can succeed, and even he only when in faultless health. The chief claim of mathematics to a high rank among the disciplines of a rounded education is just this, that its processes demand chainlike continuity and symmetry.

The very first maxim then for the memorizer is, learn to look steadily at an idea. The utter lack of sharp outline in the minds of most people will become painfully apparent if you take note of their narration of any incident, even the most simple and obvious. The next time you are in a street car or in an audience at a theater, or anywhere that people are engaged in general conversation, watch how many utterly irrelevant details are stuffed into the story by unskillful talkers. The whole angle of culture may be subtended by this arc of the comparative relevance of detail and statement. Culture means discrimination and elimination.

Whether you are learning a poem or a piece of music, a word-poem, or a tone-poem, first fix your thought upon it so intensely that its whole significance will come out into the very foreground and center of your mind. See that you know accurately and completely just what has been put down by the creating mind of the artist. Do not think that this is to be secured by a glance, or by a quick superficial automatic darting of the mind at the subject. No, you are not to drop like a kingfisher out of the sky and snatch your fish out of the water; you are a bee, who must dig and burrow into the very heart of the mystery, into the central nectary of the flower, and so persistent and so intense must this burrowing be that consciousness will be for the time lost. You become for the nonce the very mind of the creator of the music.

Attention is the canvas upon which the beautiful dream of the musician must be painted, and a tinted wreath of mist is not more frail or transient than the notions which float through the mind of the student, who will not resolutely encounter the pain of attention.

Having thus clarified your mind by attention till it reflects the thoughts of the poet or the composer as accurately as a stream of crystal water repeats the twigs that overhang its surface, the next primal operation is necessary, viz., prolongation. Just at this point it may be well to remark that extreme intensity of impression, as of lightning, as of furnace heat, as of the furious storm, or the tidal wave, will take the place of time in securing deep impression; and the thoughts of the great crises in life are cut into the very substance of the mind. But this is a most costly way to get memory, since it exhausts the powers of the soul terribly, and is practically useless for the student, inasmuch as these paroxysms of emotion cannot be called up at will, any more than the sailor can by incantations evoke a tempest to tear him along his course. He must accept the waftage of the wind.

Extreme intensities, then, are out of the question for the practical work of memorizing, just as lightning flashes are not available for the purposes of electrotyping. There is not enough. This marvelous thing called electricity furnishes us an illustration which may be practically helpful. There are two different considerations with a current of electricity, one called intensity of current, one called volume of current. They may be apprehended by thinking of a current of high intensity but small volume, as a stream of water an inch in diameter rushing through a nozzle at the rate of a foot per second, and a current of large volume but low intensity like a stream of water three inches in diameter flowing through a nozzle at the rate of an inch per second. As applied to the question under discussion, we may say that the element of time in the mental operation corresponds to volume or mass in the stream of water.

Now in the arts it is usually the long-continued, ample, gentle current of electricity which achieves results, and so in the mental realm it is the long-continued, quiet, steady act of the mind which masters and assimilates knowledge.

It is here that the work of the student is most likely to break down fatally. Nothing is more difficult than patience, either

in life or in art. Art is long, was said by Horace, and yet we Americans seem to think that our splendid audacity, which has written the most magical of fairy stories upon the surface of the continent in the transformations of mechanics, will also stand us in good stead in the realm of music as well. Not so. art is proud, stern, relentless. It is quite as necessary for the music student as for the Christian to possess the soul in patience.

This application of the time element to musical memorizing is of two kinds. Thus, a student may dwell upon a composition long, very long, even till satiety and loathing take the place of desire and relish; yet perfect memorization will still elude the mind. But there is another aspect to the matter. There must be the intervening of time in which totally other thought occupy the brain. Then, after a little while has elapsed, so that there is freshness of interest, the process of memorizing must be repeated. It need not be so slow the second time, and indeed it can scarcely be made so slow, for the mind of itself will take wings this time; for, by some wonderful and little understood power of the mind, the ideas have gained connection and consistence during this unconscious period. We seem to have learned during sleep, as it were. This agglutinating of ideas by some is explained as being the work of the inner mass of the brain, and is called subconscious cerebration. Be that as it may, there is no permanent or safe memorizing without this cementing of the co-ordinated ideas by rest and renewal.

Of exactly the same character is the necessity of periodic review, and here again our impatient American minds miss a point. It is because we learn quickly and forget quickly that our repertoire often is so humiliatingly scanty. If all that one had acquired during ten years were always available, what an ample mass it would be! It is probably no exaggeration to say that not more than one piano pupil in ten can be relied upon to play anything learned more than a year before. It is, therefore, the part of wisdom to insist with bigotry upon review, review, review.

To gather, then, our ideas upon the present topic into a compact sheaf, and bind them with the cinctures of concise phrase, let us say:

(a) Think keenly, even if it be a pain so to do; drive your mind into the subject like a nail.

(b) Hold the mind long upon the object at the first; scrutinize your music as the scientist scrutinizes the wing of the butterfly.

(c) Add to penetrating analysis, patient dwelling upon the matter, encamp upon it and gain it by squatter sovereignty.

(d) Allow intervals of forgetfulness, but supplement them with complete renewals of impression. Water the flowers that they may grow and smile in full freshness.

(e) Never learn the worthless and never lose the precious thing attained; the king's treasure-house does not contain pebbles, but diamonds, and those diamonds are guarded jealously.

REVEILLON D'ARTISTES.

BY H. LAFONTAINE.

One cold, misty evening in December, the 24th it was, a large man, leaning on a stick, walked, with difficulty, along la rue Mazarine; his clothes, insufficient to protect him from the biting north wind, consisted of a pair of summer trousers and an old frock coat buttoned up to his chin; a broad-brimmed hat, pulled down over his face, left exposed only a long beard and heavy white hair falling over his stooped shoulders. Under his arm he carried an oblong bundle wrapped up in an old checked handkerchief.

He crossed the bridge and the square du Carrousel, came to the Palais-Royal and walked about the garden, stopping frequently; then, as if the lights and the savory odors of delicious viands, which were offered to customers by the restaurateurs, preparing their Christmas eve feasts, had made him dizzy, he staggered up to the cour des Fontaines, almost helpless; there, raising his head, he saw lights at all the windows of that hive of workmen, where life burns, bound down by work.

He protected himself under a covering over an alley, which made it popular, placed his stick within reach, leaned against the wall, untied the checked handkerchief, exposing a violin; assured himself that the strings were all right, struck them with a trembling hand, folded the handkerchief four times, put it under his chin, rested the violin upon it and began to play a melody so dreary and so out of tune that two or three rogues who had stationed themselves before him ran away, saying that it was music to bring the devil to earth; a dog lying not far from there began to howl, and passers-by quickened their steps. The man, discouraged, sat down sadly on the walk, put his instrument between his knees, murmuring: "I can no longer play! My God! My God!" and he began to sob.

At that moment, and by the same long, dark alley, came three young men humming a popular air:

Lorsque deux éleves du Conservatoire
Recontrent un éleve du Conservatoire
Cela fait trois éleves du Conservatoire

Enchantés, ravis, bien contents de se voir,
Très loin, bien loin, fort loin dudit Conservatoire.

At first they did not see the violin player; one hit him with his foot, another knocked his hat off and the third stopped, much startled to see a tall old man with a haughty yet humble countenance, get up and come out from the shadow.

"Pardon, monsieur! Have we hurt you?"

"No," replied the violinist, bending with difficulty to pick up his hat; but one of the young men anticipating him, picked it up and handed it to him while his comrade catching sight of the violin, asked:

"Are you a musician, monsieur?"

"I was once," signed the old man, and two large tears trickled slowly down the deep wrinkles which furrowed his cheeks

"What is the matter? Are you suffering? Can we do anything for you?"

The old man looked at the three young men, then held out his hat to them, murmuring:

"Give me alms. I can no longer earn my living playing the violin. My fingers are stiff; my daughter is dying of consumption and want!"

There was so much sadness in the old man's voice that the young men were quite overcome by it; in an instant their hands went down into their pockets and brought out all they had. Alas! the first had fifty centimes; the second thirty centimes, and the third a bit of rosin! Total, sixteen sous to relieve one so unfortunate! It was little indeed! They looked at each other piteously!

"Friends," exclaimed the one, full of emotion, who had questioned the unhappy man, "courage and a fresh pull! He is a brother! Adolphe, take the violin and accompany Gustave, while our friend Charles will take up the collection!"

No sooner said than done! Look; they turn up their coat collars, ruffle up their hair and bring it over their faces, pull their hats down over their eyes! Now then spirit and harmony! On Christmas eve the good God ought to be in his box! The drawing of the first prize is at stake. On with your contribution, Adolph, so we can collect from the people!

Under the skillful fingers of the young virtuoso the poor man's violin sounded joyously; the carnival of Venice came with such extraordinary brilliancy that all the windows were

opened; the passers-by gathered in crowds, applause came from every side, and a great many white pieces fell into the old man's hat, placed conspicuously under the street lamp After a rest, another prelude was played.

"It is your turn, Gustave," commanded Charles.

The young man sang "Viens, gentile Dame," with a superb voice, vibrating and passionate!

The audience enraptured, cried out, "Again, again, again!" The collection was increasing and the crowd became more and more compact. Owing to that success and those receipts, the originator of the idea added:

"Now, then, for the finish, the trio from William Tell! Adolph, my old fellow, while accompanying us, lead out with your base notes, while with my voice de chic I will sing the baritone as well as I can; Gustave, my fine tenor, some of your heavenly hits and the larks will fall all toasted."

The two began; then the old man, who, up to that time had remained motionless, not daring to believe either his eyes or his ears, fearing to be the butt of a song, resumed all his haughtiness and, with shining eyes and transfigured face, seized his stick and began to conduct so much like a maestro that under his impulse the young musicians were electrified; they took the crowd by storm, which spared neither bravos nor money. It fell from the windows; it came up from every pocket, and Charles had nothing to do but pick up what fell out of the hat.

The concert finished the crowd dispersed, somewhat slowly, for jokes were going their round and you must hear them.

"They are not itinerants, they have too pretty voices for that." "They should have sung more to create more thirst." "While listening to them one forgets that Mr. Frisquet has gone away with his whole family." "What a feast they are going to have with that money. By jingo, there goes your cash! There goes your cash!" "I did want to lay my eyes on those fellows' faces; but no go, too much muffled up!" "And that old man with his stick; how he made it whirl!" "I tell you I am going to the grand opera sometime; they don't sing any better there." "That fiddler scraped well! The thrills ran all up and down my spine!" There were many other such comments in the confusion of the crowd.

The young men approached the old man, suffocating with emotion.

"Your names?" murmured the poor man, "in order that my daughter may mention them in her prayers."

The first said: "I am called Faith!"

"I Hope," added the second.

"Then I am Charity," said the third, placing his hat, overflowing with money, before him.

"Ah, gentlemen, gentlemen! Know at least whom you have helped so generously. My name is Chappner, I am an Alsacian. For ten years I was the leader of the orchestra in Strasbourg, where I had the honor of conducting William Tell. Alas! since I left my country, misfortune, sickness and misery have followed me. You have saved my life. Thanks to this silver. I can return to Strasbourg, where I am known, where they will be interested in my daughter. The native air will bring back her health and life for her. Your young talents that you have used so simply, so nobly to relieve my misery will be blessed and I predict that you will be great among the great!"

"So be it," said the three friends. Then taking each other by the arm, they continued on their way.

Brave souls. They have no doubt forgotten that Christmas eve, where only their souls feasted.

But if you are curious, readers, to know how the prediction of old Chappner was fulfilled, I can, although committing a great indiscretion, give you the names of the three students of the conservatory, whose modesty will certainly be offended. So much the worse. How unfortunate they are not there! And then who knows whether these lines may not fall under the eyes of the old Alsacian's daughter. Whether she will not be happy to know to whom she owes her life.

The tenor was Gustave Roger.

The violinist Adolph Herman.

The collector Charles Gounod.

(Extract from Thérèse ma Mie, by H. Lafontaine; translated by F. Barney from La Lecture, Numero de Noël, 1888.)

SOME STUDIES IN MUSICAL MIND-TRAINING.

(Adapted especially to class work.)

BY T. CARL WHITMER.

It is universally recognized that attention and retention are the two main faculties of a well organized mind. The possession of these is the first requisite for the working out of an ideal success.

We perceive in the mind a tendency to: (1) observe; (2) compare; (3) classify.

Then, we perceive that the mind requires stimulus and that there are: (1) Natural stimuli; (2) artificial stimuli.

To simply observe requires no memory or retentive power; only attentive capability. To compare requires the retaining in the mind the characteristics of two or more objects. To classify requires not only the capacity for retention (which is not an active force), but the capacity for that which is a more aggressive force, viz.: disposition. (Retention is very negative and sometimes inconveniently inactive. There are periods when we feel as if we would give anything in order to be able to make use of our gathered—from some one else—thoughts.) Observation, comparison and classification must be made in the quickest possible time to be of the highest good as an active factor and of the highest value as a personal possession. This brings us to our second perception, viz., the perception that the mind is dependent on stimuli of one kind or another.

In order that observation, comparison and classification—but especially classification—be made in the quickest possible time—in other words, with the greatest possible mental economy—a natural emotional stimulus is necessary. But as such a stimulus is not present at all the periods of our work—owing to temperamental irregularity or physical weakness—it is found necessary to create a condition—an atmosphere, so to speak—which must actuate us. This creation will be an act of the will. The will acts a most important role in the play of "work." A very small percentage of works—and of power to work—comes without the artificial, as it were,

aid of the will! And it is to the training of this power that this paper is devoted.

According to the intensity of an emotional or intellectual surprise so will a mind be impressed thereby. In other words, our attention will be so concentrated by the force of the surprise that, as an inevitable result, we will remember that which is to be remembered.

According to the impressing so the remembering. Now what is most desired in a musician is the ability to grasp the intent of a composition—expressed, by the way, by the most astounding verbal prodigality and profligacy in addition to the numerous signs peculiar to music alone—and adapt it individually. Without the possession of a faculty able rapidly to observe and "dispose," the process of absorption is tedious. The time to learn mental economy is early in life. Consequently, the following matter is devoted to the teaching of the "young idea how to," etc.:

A revolving blackboard is the article of furniture requisite. Exhibit thereon, in the following order and one at a time, the staff, clefs, notes, flats, sharps and rests. (Remember, only one kind at one lesson, for memory lessons must be very short.) Expose suddenly with an exposure of from one to four seconds, turn away suddenly and require a copy of the exposed sign. No second glance must be afforded at that lesson. For those who have copied (from their memory) correctly it is necessary to give the copying from memory only of the same signs at the succeeding lessons. For the dull it will likely be found most advantageous to change the signs frequently, inasmuch as great variety in the surprises given them will work best with their stiff mental wax.

It will be noticed that an exposure is to be made only once. By firmly adhering to this principle the pupils will eventually become aware that, in order to accomplish that which is required, they must at that one time of exposure put forth all energy to retain the characteristics of the object or else the opportunity is lost entirely. This "putting forth energy" is an exercise of the will, it may be observed.

The staff, clefs, etc., are seen structurally by the child. No name must be given to the represented objects until they are correctly reproduced. This "structural view" is not enough recognized by teachers. If any good sight-reader will take

the trouble to analyze his ways of doing things he will notice that he "takes things in," so to speak, by size, shape, position, etc., etc., rather than by conscious verbal attributions to each "character." Noting this characteristic in full-fledged musicians it would be quite illogical to give the young student the name until after the time that he had mastered the shape.

When the list, above-mentioned, is learned, expose in a similar manner combinations of first two "characters;" then three and so on. These combinations should be made on the same principle as that on which the list of characters was made; viz. the order of use. (One exception to this, perhaps, was made. Most teachers—of the old kind at least—teach the sharp before the flat. The use, in my list, of the flat before the sharp was principally owing to the simplicity of the construction of the flat, while the difference in intensity of line and variation from the right angle in the crossing lines made the sharp a follower of the flat.)

It may be well to make a special study out of the staff; viz. a study in unconscious counting. The duller pupils will readily enough notice the parallelism, but not the number of lines.

Consequently as a preliminary mind study take, if necessary, two (2) lines, then three (3) and so on up to eleven (11), at which point a little history—homeopathically "exposed"—may be given of the staff.

Now the observation of the staff involves—although it must come as one impression when the mind is developed—the seeing of: (1) lines, (2) straight lines, (3) spaces, (4) number of lines, (5) number of spaces, (6) the parallelism of the lines, the consequent parallelism of the spaces. (This latter will seldom be considered by the pupil.)

The pupil must be taught—if an absolute teaching is necessary—how to look at objects and what to look for. The above order is given in case of such an emergency.

Clefs follow the staff study. Exposure may have to be a little longer in this case owing to the peculiar form of the same.

Clefs should be exposed in the order of use, viz: (1) the treble clef, (2) the bass clef, (3) the alto clef, (4) the tenor clef.

All the clefs involve—when study by combination is reached—the observation of position on staff, but the shape of the alto

and tenor clef are the same; hence, there exist only three shapes.

If desired bar study may be given directly after staff study. But its use so soon is justified only by the structural simplicity thereof. And inasmuch as the use of bars suggests divisioning or rhythmic grouping it is well not to anticipate. And now supposing that bars are introduced where they belong (namely, after staff, clefs, etc., have been studied) the system of simple and compound times may be exhibited thus:

Write out, using quarter notes, groups of two, then three, then five, then seven and place an accent on the first of each group.

Then note-study comes. Expose in following order Whole, half, quarter, eighth, etc.

Rests should be given in this order: 8th, 16th, 32d, and lastly the $\frac{1}{4}$. The whole and half rests must be reserved for combination (with staff) study. The eighth rest is given first because, as no particular order is preserved in use, the simplicity of the form, or rather perhaps because of the ease with which it is made. Then, too, it seems like a variation, as it is the only one of the kind while the eighth note is productive.

When the pupils have grasped that characteristic write out two twos, two threes and three twos and three threes and place accents as required. These few accentual signs will give a clear indication of a difference, and the naming of the same is an easy matter. How far the system of "times" should be carried must rest with the judgment of the one teaching, who is supposed to know the capabilities of his class.

When once the single notes are rhythmically studied double note study may immediately follow. This carries us to interval study and that leads us subsequently to chord work.

Interval study should be carried along thus:

Exhibit the notes c and d (it will be observed that note study has passed beyond the observing, etc., of size and shape, etc.). Follow with other combinations, first with c and then with the other notes according to the order suggested by the circle of fifths as c, g, d, etc., etc.

However, it may be stated that internal and chord study as well as, in addition, an exhaustive study of rhythm, belong outside the sphere of elementary presentation; and, as this system deals with memory of the constituent mechanical factors of our system rather than with an exposition of principle,

rhythm and interval and chord study had better be omitted except in their very elementary stages.

What is more important than these and absolutely in a line with our plan is the presentation of motives, sections, phrases, double sections, double phrases and finally periods from the works of the best models as Mozart, Beethoven, etc. Follow the preceding work by the presentation of a complete composition. The exposure must be as long as it takes an eye to scan the particular portion; in other words, the exposure must be no longer than the mechanical necessity of looking over a part requires.

One thing must be impressed upon the pupil when he once is old enough to grasp principles. It is this: No matter how short a time is given a complete bodily repose must exist; and the attitude mentally must be that there is always sufficient time given for the pupil and that all he must do is to be alert.

If the pupil is to be the possessor of a mental equipoise he must have confidence in the teacher's ability to gauge time. So, the responsibility rests with the teacher. He may cramp the body and mind muscles of his pupils or he may give them freedom of shoulders, finger-tips and thought, according as he does, or does not, gauge properly the time for exposure. To sum up: (1) The workings of the mind are made systematic; (2) anticipation and surprise are the stimuli, (3) by stimuli we quicken, by rendering systematic we develop; (4) but stimuli may deaden or dull by being too protracted, or they may weaken by being too hurried; (5) to render the mental workings completely systematic objects must be logically presented; (6) to render stimuli effective there must be action, variety and intrinsic worth therein.

Miss Catharine Aiken, in her valuable little book on "Mind Training" (the hints of which suggested this article), says, in substance, that it should be no harder for a developed mind to gain an impression from a dozen trees at once than it is for an ordinary one to say, after looking at two trees side by side, "Here are two trees," without the usual process of conscious counting.

Some have the power of rapid calculating; others haven't. That's all. But, to my mind, inability to quickly grasp the

mechanical accessories which are factors in musical notation is woefully and unnecessarily universal.

It is especially necessary that teachers teach their children some attitude towards a piece of music. That is, present to the pupils' mind the certain necessary mechanical signs and symbols and impress upon them the fact that it is thoroughly impossible to become a fully developed musician unless there is a differentiation of the mechanical and the spiritual. This article endeavors to get at the mechanical, to get rid of the necessity of eye-screwing and blinking whenever some new-looking chord-combination is arrived at.

Of course primarily or nominally it is an article for the development of memory. But really it is a plea for the development of discrimination.

A mind works rhythmically, so to speak. Hence to develop minds, the material presented must be logically arranged. Mental growth is effected when the matter with which the mind has to deal is presented clearly and sequentially, when each mental anticipation is realized by an exhibited fact or factor, when the objects so presented have vibrations coincident—as it were—with the mental vibrations.

It is to be hoped that the suggestions herein contained—for this article is suggestive and sketchy rather than exhaustive—will be taken up by the teachers; especially those who deal with very young people, they of the sensitive minds. It is further suggested that those teachers, who doubt the practicability of the scheme, read Miss Aiken's book and see her methods and proofs.

The financial statement of the first eight years of the Chicago Orchestral Association has been given out. It shows that from the beginning the expense of these concerts has amounted to a total of $884,962.85; while the receipts from ticket sales have reached $597,258.09. Thus the guarantors have been compelled to put their hands in their pockets to an aggregate amount of $287,704.76. The expenses per year amount to $126,423.26, which is considerably greater than the total capacity of the house at prevailing prices, even if all the seats were sold for every performance. It is evident, therefore, that from a financial standpoint these concerts are not now nor ever can be, a success.

In contrast with this condition of affairs, the older music-lovers of Chicago will remember that for ten summers in succession Mr. Thomas played orchestral concerts seven times a week in the old exposition building upon the lake front at popular prices (25 and 50 cents per seat) at a handsome profit. The five weeks contained thirty-five concerts—nearly as many as the entire musical season at present. The question might very naturally arise with the guarantors of the present time why it should have been possible to maintain orchestral concerts at a profit in the dead of summer and yet fail to come anywhere near making them pay during the musical season. There are several reasons why this should have been the case, which it will be instructive to consider. First of all, the orchestra was not quite so large. In the summer concerts Mr. Thomas very rarely had over sixty players, and in the first years only about fifty. In the second place, the outside expenses were not nearly so great. Mr. Thomas himself was paid at that time about as well as now, he having, it is stated, a salary of $500 a week for directing and an interest in the gross receipts above a certain sum. The personnel of the orchestra was quite as good as now—possibly even better. Most

of the time Max Bendix was concertmaster, and there were fine men in all the first positions. The playing was smooth, finished and spirited. Mr. Thomas himself was younger, less set in his ideas, and in better touch with the public.

Best of all, the programs were much more varied than now, and lighter music occupied a larger proportion. The following list embraces all the music of the week beginning with Thursday, July 29, 1886, except Wednesday night, which is wanting in my file. Note the richness of the list.

* * *

Thursday:

Beethoven overture, "Consecration of the House."
Suite, Handel, Suite (first time).
Schumann, Marche Funebre.
Arnold Krug, Symphonic Prologue to "Othello."
Bruckner, 7th Symphony (first time).
Weber-Berlioz, "Invitation to Dance."
Wagner, Romance, Album Leaf.
Rubinstein, Triumphal Overture.

Friday:

Mendelssohn, Overture Ruy Blas.
Beethoven-Liszt, Andante Cantabile.
Saint-Saens, Tarantella for flute and clarinette.
Rubinstein, "Feramors," Ballet.
Wagner, Overture, "Rienzi."
Handel, Largo.
Massenet, Scenes Pittoresque.
Wagner, Introduction, Sailors' Chorus and Spinning Chorus, from the "Flying Dutchman."
Schubert, Ave-Maria.
Ambroise Thomas, Polonaise from "Mignon."

Saturday afternoon:

Gluck, Overture to "Iphigenie in Aulis."
Bach, Prelude, Chorale, Fugue. (Adapted by Abert.)
Saint-Saens, Le Rouet d'Omphale.
Schubert, Cavalry Marche.
Wagner, Vorspiel to "The Mastersingers."
Schumann, Marche Funebre.
Andreas Hallen, Rhapsody, No. 1.
Handel, Largo.
Brahms, Hungarian Dances.

Saturday evening:

Massenet, Marche Heroique.
Weber, Overture "Freyschuetz."
Haydn, Andante, "Surprise" Symphony.
Moszkowski, Suite, "The Nations."

Rubinstein, Triumphal Overture.
Beethoven, Andante from 5th Symphony.
Bizet, Arlesian Suite.
Strauss, Waltz, "Village Swallows."
Bach-Gounod, Ave Maria.
Liszt, Hungarian Rhapsody, No. 2.

Monday:

Lassen, Festival Overture.
Jensen, Wedding Music.
Brahms, Hungarian Dances.
Wagner, "Tannhauser" Overture.
Beethoven, Allegretto, 7th Symphony.
Rubinstein, Ballet, "Nero."
Rossini, Overture, "William Tell."
Strauss, Waltz, "In the Vienna Forest."
Meyerbeer, "Torchlight Dance, No. 1."

Tuesday:

Wagner evening—
Huldiging's March.
Overture, "Flying Dutchman."
Introduction and finale, "Tristan and Isolde."
Siegfried's Rhine Journey.
Siegfried's Death.
Vorspiel, "Parsifal."
Selections from "The Mastersingers." (Six in all.)
Vorspiel, "Lohengrin."
"Bacchanale," "Tannhauser."
Kaiser March.

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The great trouble with the Chicago orchestra is that it is not making perceptible progress in educating the public to an appetite for orchestral music. It is failing at two points, in both of which Mr. Thomas in his earlier days was strong. First, there is no chance for the half-trained public to hear light music or half light music. In the second place, the great music is not played in such a way as to fasten it upon the attention. Many of the programs are very tiresome, even to musicians. What must they be to half musicians? In certain phases of musical beauty Mr. Thomas is a very strong interpreter. For instance, he plays the best symphonies of Beethoven and the two of Schubert about as well as they can be played—in a very finished and delightful manner. They do not stir the blood, but they are splendid examples of sustained and noble discourse. Outside this limit Mr. Thomas' interpretations are a little dull and prosy. Occasionally, in new

works, he gets aroused; but it is only once or twice in a season. He is still a rather vigorous drillmaster, but for some reason he is no longer able to retain players of originality and musical temperament. Commonplace players succeed best in retaining their places in the Chicago orchestra. Now, nothing is more certain than the impossibility of securing really spirited performances from players unable to furnish their own electrical currents. A conductor, even if as magnetic and as full of life as Nikisch, Mottl or Richter, cannot furnish all the enthusiasm. How much less a man of slower temperament, of characteristic intolerance of other personalities in music, and quite shut up within his own narrow circle of admirers.

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The Chicago symphony concerts suffer from the same difficulty as the French grand opera and opera comique; they are conducted, as was well said in the French Chamber of Deputies, like "museums of the standard and the long-proven," rather than as expositions of the living art of to-day. While any critic at a distance will look over a year's programs of this orchestra and declare that they were fine and the "opportunity" must have been great, if he had attended the concerts every week his enthusiasm would have been less.

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How to inspire the American Philistine and his young to be eager after grand orchestra, is indeed a problem which might overtax the fertility of the best artist. Whether to promote this end by a judicious intermingling of light movements, or by affording entire concerts of light movements, the question is a serious one. In Chicago the management, assisted by Mrs. Theodore Thomas, has done a great deal in the way of organizing private classes for study of the programs about to be played. This work has been of advantage to the small number of young hearers reached by it, but the point remains that the majority of the seats, if sold at all, must be sold to people who desire to be interested and to receive pleasure rather than to be educated. And so it is a question which will not down, what to give and how, in order to inspire the great American Philistine with a mad passion for advanced musical culture—for Beethoven and Brahms.

It seems impossible, under the present conditions of things, to have a problem of this kind looked square in the face.

Everybody evades it. Yet the solution is plain. A symphony, whether by Beethoven, Brahms, Bruckner, Tschaikowsky, or who else, consists of a series of shorter movements, each emphasizing a particular mood or a cycle of related moods. Since our public takes rather hardly to an hour of noble moods in music, moods which in their best moments they reach with difficulty, why not lessen the dose and try them for awhile on single movements, affording the relief due to change of composers as well as to changes of mood? "But this," they say, "would not look well in Leipsic or Berlin; people do not play parts of symphonies in first-class symphony concerts." To this let us answer, it also looks somewhat less than well to see a great musical enterprise employing nearly a hundred orchestral players for an entire season, fail to make expenses by an aggregate ranging between thirty and fifty thousand dollars a year.

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Several times since the Chicago orchestra was begun the plan has been considered of giving a certain number of popular concerts, but has been vetoed for fear it would have a detrimental effect upon the receipts of the more severe programs. Very well, suppose it would. Here are the players under engagement for the season, and one concert and one rehearsal per week upon a more popular basis could be given in the Chicago auditorium, where two millions of people would be within reach of attendance, far more cheaply and with far better prospect of pecuniary returns, than in some distant city where at most not more than a quarter or an eighth of that public would be within reach, and where a tiresome railway journey must be undergone in order to reach the place. In case the popular concerts attract and make money, the exclusively symphony concerts might be assisted by the exclusive engagement of great solo artists, and by producing there all good novelties for the first time. There are plenty of ways of assisting the more severe programs.

Besides, consider what an opportunity the popular concerts would afford for repeating the best movements of such symphonies as those of Brahms, Tschaikowsky and the later writers—works which the music-lover cannot now hear oftener than once in about three years, if so often. Yet it was by just such a course as this that Mr. Thomas educated his public

in former years to appreciate the beauties of Beethoven and Wagner. In other words, what Mr. Thomas should do (or, failing his seeing the need of it, some younger man will have to do it), is to apply to the new writers, who as yet are really known only in name, the same system of repetition as that which had to be applied to the classical works a generation ago. It is a case of the survival of the fittest. No music is understood until the hearer has heard it many times. It is a question of familiarity, and of congenial mood. It is all folly to expect to educate a public to Brahms and other severe writers by playing long works once in a series of years. Cut the meat finer and let them chew it longer. This is the homely recipe for mastering tough morsels.

There never will be a time when severe works will appeal to the average music-lover as desirable for a steady diet. He may rise to occasional enjoyment of them; but the staple of his musical delight must needs be something more spirited. Man desires above all things to be lifted out of himself.

Mr. Thomas does not give Brahms a fair chance. Out of four symphonies by Brahms there is one which is a delight, so fresh, so bright and so sunny. It is the second, in D major. Why not give this symphony opportunities enough until the hearers learn to recognize it when they hear it, and to anticipate it with joy? Then, if you please, attach the name of Brahms to it. They will have learned that, once at least, this great master wrote music which anybody can enjoy. Then do the fair thing by the more pleasing movements in his other symphonies; and so later by all the others. This is the way it has to be done.

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It is very unfortunate that we live so far from Europe that we cannot have some of the new authors direct their own works personally. Think what it must be at Leipsic to hear Richard Strauss direct his own remarkable works. For Strauss is a great director—full of fire and authority. Remember that a love for the new writers has to be awakened by treating them with living temperament. Liszt explained Wagner—explained even more with his baton in "Lohengrin" and the "Flying Dutchman" than with his pen in the musical journals. People heard and were convinced. So it must always be. These new compositions of Mr. Godowsky, which belong to the most ad-

vanced and subtle of modern pianistic effects, will have to be explained and proven by the magic of the master's fingers. It is always so. But here in America we lose all that. We get a fiery new work by Strauss or some stirring new writer and we treat it as reverently and as conservatively as a symphony by Mozart. No wonder the music fails to convince.

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Popular concerts, moreover, are just what we need for the American composer? The American composer fares as hard here as the French opera composer in France. It costs so much to produce the new works and the public is so indifferent until it is quite certain that the dose is for pleasure and not for medicine, that the new works have to wait. Apply to the American composer this system of selected movements, giving preference to those which are most likely to please; then when the public has reconciled itself to at least two movements of a symphony, give it the whole work. What American composer has become known as the composer of a symphony? Not one. Many have written them; some, especially the German-Americans, have written very well—Mr. Hugo Kaum in Milwaukee, for instance; but who knows his symphony? He knows it; perhaps Mr. Thomas would recognize a bit of it if he heard it, for he has played it at a rehearsal and a concert. Paine, Buck, Gilchrist, Kroeger, Gleason, Weld, Kelley, Bird, Chadwick, Mrs. Beach, MacDowell, these are only a few of the Americans who have written symphonies. Those of Chadwick and Mrs. Beach have been played. Perhaps Mr. Thomas may have a record of having in the dim historical past played several of the others. But practically, they are entirely unknown.

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The business managers of the Chicago orchestra are face to face with the question whether it would not be far better for the finances, the musical education and the popular success of the enterprise, to widen their activities and cultivate that great public which enjoys orchestral music when it is not tiresome. This is the way Mr. Thomas acquired his reputation as a musical educator. Had he begun as he has been going on the last ten years in Chicago he would never have been heard of outside of New York, and he would have made no success there. What is sauce for Mr. Thomas is equally sauce for his public. By just so much as he makes himself agreeable, he becomes

indispensable; and by just so much as he bores he makes himself impossible—at least with the box-office. There is a very real sense in which "money talks."

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The circular of information of the School of Music at Northwestern University shows that at the present time the music in that institution is divided into the theoretical school and the practical school. The theoretical school offers three courses; the certificate course, requiring three years' work; a diploma course, requiring one year additional, and an advanced course leading to a degree. Many of the studies in the theoretical school are electives in the College of Liberal Arts, and will be credited for a degree in the same manner as at Columbia, Harvard, Yale and other good schools. In the first year the musical elective is harmony, two hours a week; in the second year, harmony and counterpoint, two hours a week; in the third year, harmony and counterpoint; in the fourth year, canon, fugue, free composition and instrumentation, in all three hours per week.

The practical school, if leading to a certificate or a diploma, requires the full work in the theoretical course for the corresponding number of weeks, and in addition to making good practical attainments in the branch selected, such accessory studies as ensemble playing, sight reading, part singing, modulating, transposing, etc., are required. In other words, according to the specifications, the music school of the Northwestern University is prepared to give a grade of musical instruction which it has never been able to offer until since the incumbency of Professor Lutkin.

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A curious thing about all these electives in university courses is the shortsightedness they show at one of the most important points in musical training. The practical musical course contains no elective study counting for a literary degree, and the time the college students give to the practical art of music, that is to say, to learning to play, obtains no recognition in their college standing, no matter how distinguished their attainments may be. This is a point that very much needs to be modified. Every teacher who has been in the habit of observing the development of young musicians, and who has been in a position to dictate serious work for them, knows that the

disciplinary part of the practical study of the piano, when coupled with the intelligent study of musical literature (meaning thereby the tone poetry of the leading composers), is of equal value with the study of any other literature and ought properly to have the same influence on the academic standing of the student as a similar amount of time devoted to English literature or any similar branch. Any pupil who devotes two or three hours a day to the study of the piano and becomes able to play with distinction will accomplish this result only through a concentration of attention and a consideration of a number of opposing demands, the successful accomplishing of which amounts to mental discipline of a similar nature as that obtained from the study of mathematics or philology, and of equal value in its later influence upon the mind.

Another point in the serious study of music which the college educators as yet ignore is the value of music as culture. In fact, as yet, almost the entire world of the so-called educated men in America is ignorant of the unquestionable truth that the tone poetry of Bach, Handel, Beethoven, Schumann and other great masters of music, is as well worth knowing and as productive of spiritual exaltation and refinement as the poetry of the greatest masters in any literature, or all literatures together. Shakespeare, Milton, Dante, Goethe and the like are not a particle more important than the musical composers just mentioned, and in their appeal to the deepest nature of cultivated humanity they are distinctly inferior, with the one exception perhaps of Shakespeare.

I am not ignorant of the fact that in no college at present working is there any provision for students becoming acquainted with this literature of tone poetry. There is no school in the world which regularly offers courses in Beethoven, Bach fugues, Schumann works, etc., from the aesthetic point of view; courses in which these works should be studied in detail, as to their structural cleverness, the range of musical ideas they present, and the inner meaning which influences them. It is a disgrace to our nineteenth century education that we have not as yet begun to do anything in this direction, but something of this sort is sure to come at no very distant date.

It is the misfortune of the kind of musician usually selected as a professor of music in a university that he undervalues

music from the artistic side, and finds nothing seriously worth the study but the purely technical rules of composition or the purely mechanical side of playing. This course in tone poetry itself ought to be available for music-lovers who do not play as well as for those who do; although, naturally, those who are unable themselves to reproduce the works in sound at the instrument will have more difficulty in realizing their beauty and will depend upon other means for becoming familiar with the sound of them. Nevertheless, nothing is of any value in a course like this unless based first of all upon the actual sound of the works. With a properly qualified class, such for instance as the third year class in this course of Professor Lutkin, the Beethoven sonatas for the pianoforte could be gone over in a study course of ten hours. The knowledge obtained by the pupils at the end of the ten weeks would be superficial and incomplete, but it would be something very different from that which the great majority of music teachers have at the present time, because, with the exception of a few ambitious players, none of our professional musicians even have taken the trouble of studying the entire output of the composer in this serious way. I am looking forward to the time when the university courses will begin to show work in this direction. It seems to me quite as important as the much talked of child study, nature study and pedagogy. However, this is another question

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During her visit to Boston Miss Dingley was shown and carefully examined the Steinertone—the wonderful new action which Mr. Morris Steinert has invented for the piano; an action which gets rid of the thud of the hammer and all noise of the action, makes the tone more musical and far more under control, and affords the player a satisfaction entirely impossible by any other action. Undoubtedly Mrs. H. H. A. Beach was right in her verdict in this magazine (May, 1899) that this is the greatest discovery since the foundation of the modern piano by Cristofori.

Miss Dingley tried it in three different instruments. Added to the Gabler piano it showed a marked improvement over the usual standard of these instruments. The best results she found in a small Mason and Hamlin grand. She states that the pleasure of playing upon this instrument was indescribable. Every most minute nuance was at once reported in the tone,

and a soft pedal was entirely unnecessary, the hammer of the Steinertone remaining very close to the string, so that a soft touch or a quick repetition is possible to a degree unknown in the previous history of piano playing. The player has greater power at his command, greater delicacy, a complete range of power from the softest to the loudest, and there is a delightful elasticity about the touch unknown to the piano before. She says that no artist can afford to be without this improvement. The price at present is very high, five hundred dollars being asked for the action alone. Nevertheless, the complete piano with this addition does not cost so much more than an ordinary instrument. At present they are making only three a week, and orders are placed far in advance. It is the Steinert idea, I believe, to make arrangements for this improvement to be used by many pianomakers, and not to restrict its use to the pianos of any one make. MUSIC takes particular pleasure in advancing publicity in this instance, since, according to all appearance, here is one of those great and epoch marking inventions, calculated to work in admirably with the latest improvements and advances in pianoforte technic.

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There is very little in the lively disturbance in certain circles with regard to the supposed appointment of Mr. Clarence Eddy as official organist of the American section at Paris. All the plans for exhibiting American music as art are as yet no more than vague suggestions. As will be seen from the interview with Mr. Eddy, elsewhere printed, it is very doubtful whether anything of much consequence can be done. As for Mr. Eddy's appointment, the announcement was premature.

W. S. B. M.

CLARENCE EDDY ON MUSIC AT THE FRENCH EXPOSITION.

Immediately upon the arrival of Mr. Clarence Eddy in Chicago a representative of MUSIC waited upon him in order to find out what plans he had made, if any, in regard to the representation of American musical art at the French Exposition in 1900. Mr. Eddy began by declining to be interviewed, on the ground that he was no longer in any way connected with the Exposition.

"But, Mr. Eddy," said the interviewer, "during the months since you were appointed (or not appointed) official organist, you have been giving this matter a great deal of attention; and, in consequence of your very wide experience on the program committee of the musical congress of the World's Fair, as well as your relation to many of the performances on the grounds, you are in a better position than almost any other man to judge what ought to be done and what it would be practicable to do by an effort."

"I did indeed have the experience you mention," said Mr. Eddy, "and I have given this matter a great deal of study As you know, by birth, training and experience I am an American musician, and my concert tours have taken me into all parts of this country many and many times during these last twenty-five years; and now since I have been living in Paris so much of the time during the last four years, and thereby have come to know all of the leading French musicians personally, and some of them intimately, I am better able to judge of our position with reference to theirs; and I can also testify to the friendliness they feel towards us as Americans and the interest they take in our progress in art. While I am speaking upon this point I may mention that immediately upon returning to Paris last April I called at the headquarters of the American Commission and had a long interview with Mr. Woodward, who is in charge of the bureau there. He expressed great interest in the plans which I suggested, and took an early opportunity to consult the Director General of the Exposition, in order to find out what could be done. The Director General expressed great interest in the matter, but regretted to say that there were no funds available for defraying the expenses

of a representation of American art, or that of any other foreign country. He said, however, that competition was invited from all foreign countries in practical musical art, as well as in pictures and statuary and all kinds of manufactured articles.

"It came out further in this connection, as we had already experienced in the Columbian Exposition of 1893, that the classification of exhibits in this great Exposition is still in one point somewhat defective. In all of them the same difficulty exists as we had in Chicago in 1893. It is forgotten that the practical art of music occupies a wholly different position from that of the other fine arts. A picture or a work of sculpture can be placed on exhibition, and every beholder can form his own judgment concerning it, the value of which will turn entirely upon his personal cultivation in matters of color, perspective, composition, etc., but a musical work has to be performed in order to be understood. The general public can form no idea of the probable effect of a work from merely examining the notes. Even musicians might easily err in their judgment, as happens over and over again. Interpretation makes all the difference in the world. This is true not alone of American music, but of the music of the whole world, and in the same spirit that the Exposition authorities provide an art gallery in which pictures can be exhibited from all countries, so also there ought to be an official orchestra and a certain amount of appropriation made for performing such musical works of foreign countries, and of the home country as well, as should have been accepted by a properly appointed committee as worthy of this honor. As it is now, you know all the musical performances in the grounds of an Exposition are either merely for amusement or official pomp, or else, if for the pure purposes of art, but very little if any of the expense is paid by the Exposition proper. Moreover, this department is subject to the general classification of the Liberal Arts, and in many cases suffers from the encroachments of the instrument makers, as was experienced in a most marked manner in 1893. All of the work of performing music at a fair, or the exhibition of musical masterworks, ought to be wholly independent of the committee and departments having to do with the exhibition of manufactured articles.

"You remember how it was in Chicago," continued Mr. Eddy. "During the first two months of the Fair we had a very

beautiful set of concerts which Mr. Thomas directed, and a considerable number of choral performances in which Mr. Tomlins was the chief. In these concerts we had a very respectable representation of American composers, and naturally in the effort to give as good programs as possible the best foreign composers were liberally represented, especially in the programs of Mr. Thomas. If this had continued until the end of the Fair, millions of visitors would have had the opportunity of hearing one of the most perfect orchestras ever brought together, for it is doubtful whether anywhere in the world a better orchestra could be had than that which Mr. Thomas directed at the Columbian Exposition in 1893. But through the discontinuance of this exhibit, when the Exposition had been in operation but two months, the crowds which came later missed the opportunity.

"You know also that even then our facilities for representing foreign nations in music were very imperfect. Whatever was done to show their music as such was done in connection with the exhibit of the foreign nation, either at their building or on their day at the Fair, and on these occasions some very interesting and remarkable showings were made. One of the most pleasing of these was that of Brazil, in which the composer Gomez conducted various works of Brazilian composers and especially some very beautiful selections of his own works. The most brilliant of all these performances was that which took place on Bohemian Day, when the great composer Dvorak conducted his own Fifth Symphony before a very large and highly delighted audience. This was a remarkable performance, which all who heard it will remember for years and years.

"In Paris the same conditions will probably prevail practically as met us here. The French government will no doubt have a very fine orchestra for use in the musical affairs of the Exposition, and a combination will be made of the best players from the orchestras of Colonne, Lamoureux, and the Conservatory orchestra. Doubtless all the great French directors will conduct at different times, and I think it altogether likely that any foreign nation wishing to bring out a representation of the work of its best composers would be able to avail itself to some extent of this band of players under the direction of the composers whose works are to be presented or of repre-

sentative conductors of the foreign nations. In this way, I imagine, it would not be impossible to have our own Theodore Thomas appear there as a conductor; and I think his work would attract very wide interest indeed, because his name is celebrated all over the world and it is well known what a tremendous educational force he has been in America these many years, so that to all intents and purposes he is a representative American.

"I also had the idea that it would be a great thing to take over an orchestra from this country. This, of course, would have to be done by a private subscription, and the cost would be very great. I do not think it would be safe to undertake an enterprise of this kind unless a fund of at least one hundred thousand dollars was available. Naturally, there would be some income from the concerts, but it would not do to count upon that. The value of the exhibition would be in showing our art, and it would be much better to have money enough in hand at the start to make us wholly independent of patronage. Of course, when we speak of a thing like this there are only two orchestras in America to choose from, if we desire to show the best that can be done. The Boston Orchestra, with its splendid personnel and the great esprit de corps, due to their having played together for about fifteen years now, is perhaps as good an orchestra as there is in the world at the present time. Almost any Bostonian will tell you that it is probably better. Then, at the head of it is the great conductor, Mr. Wilhelm Gericke, who also has had no proper opportunity to show in Europe his astonishing power as a drill-master; for while he has held important positions there he did not have the same grade of players that he has in Boston, nor were they so exclusively under his authority as is the case in Boston.

Of course, this idea of taking an orchestra over there is one of those fascinating suggestions which pleases, because it is so large and royal in its style. But I think it would be possible to represent American music from a composer's standpoint at a very much less expense than in the manner mentioned; that is to say, to send over several of our best conductors, especially Mr. Thomas, and perhaps Mr. Van der Stucken, and let them conduct as full a representation of the best American works as the facilities would allow. I was told at the headquarters in Paris that the details of the Exposition are as yet

too incomplete for it to be decided even how much opportunity could be given to foreign nations for work of this kind upon their own resources, within the limits of the fair grounds. The concerts, I suppose, will take place in the Trocadero, which, as you know, is a magnificent concert hall, thoroughly commodious and satisfactory.

"Another kind of exhibit which will no doubt be made there, to some extent at least, will be the playing of some of our best virtuoso quartets, notably the Kneisel Quartet of Boston, and the Spiering Quartet of Chicago, and which would be heard in Paris with rare interest. I have not seen Mr. Kneisel or Mr. Spiering and do not know what their plans are, but I think it not unlikely that they may be heard there, and if so, no doubt in a certain number of American works, such as those by Arthur Foote, Mrs. H. H. A. Beach, Mr. Chadwick and Mr. MacDowell. There are other recognized organizations in America, some of which very likely may see their way clear to pay a visit to Paris during the Exposition, and it would probably not be a difficult matter to arrange a certain number of concerts, possibly in the building of the United States or in some suitable small hall."

"Speaking of large works, Mr. Eddy," said the interviewer, "What American composers do you think ought to be represented in Paris?"

"You ask me a very large question," answered Mr. Eddy. "You know the names of American composers as well as I do, and have conveniences for reference so that you can easily answer that question yourself. However, I should say that among others, at least these should be represented. Beginning with the older ones, John K. Paine, by, say one of his symphonies, and perhaps by a selection from his choral works; and Dudley Buck, at least by some important works, whether choral or purely orchestral, I would rather leave to Mr. Buck himself to determine. Then, of the younger men, Mr. Arthur Foote of Boston by chamber music, an orchestral overture, and by his songs and piano music. Mr. Chadwick by his symphony, and perhaps selections from some of his choral works; also by some of his songs. Mrs. H. H. A. Beach, who is to bring out a new pianoforte concerto of her own composition in Boston this year. Her symphony, as you know, made a very fine effect last year, and she has a quantity of chamber music,

as well as songs for one voice, violin music, etc. This, I believe, practically disposes of the leading American composers in Boston.

"Then, coming down towards New York, we find Professor Horatio W. Parker of Yale College, whose 'Hova Novissima' has just made such a success in England. And in New York, first of all perhaps MacDowell, who has written in a great variety of forms and in the opinion of many is one of the foremost composers of the present time then Edgar S. Kelley, Henry Holden Huss and Bruno Oscar Klein. If any provision is made for representing our American composers in the smaller varieties of compositions, such as those for the pianoforte alone, the most distinguished of all, Dr. William Mason, ought to have an honorable place. There are a number of still younger composers who have done remarkable things in one way or another, such as Walter Damrosch, Templeton Strong, Mr. Van der Stucken, Frederick Grant Gleason, although I do not know as it is quite fair to class Gleason among the younger composers. I understand that Mr. Gleason is just now hard at work upon a symphonic poem called 'The Song of Life,' which will, I hope, be played this winter by the Chicago Orchestra under Mr. Thomas.

"We have also a number of young American-German composers who by no means should be left out. First of these, because just now better known in Paris through his having taken the prize for the violin concerto offered by Mr. Henri Marteau and judged by the greatest masters of France at the present time, Mr. Henry Schoenefeld. Mr. Hugo Kaun of Milwaukee is another, and there are no doubt a dozen other names worthy attention which will occur to you upon reflection. These I have mentioned are merely the first ones which I happened to think of, and they are all in my opinion worthy of having their best works played to show foreign nations how far America has progressed in original musical creation.

"To this list I might add a very active American composer who is scarcely known at all in this country. I mean Mr. Arthur Bird. Bird, you know, is a native of Chicago, and his brothers live here, but for many years he has lived in Berlin, where he married happily and devotes himself entirely to musical composition. Mr. Thomas has played several of his works here, but he produces constantly a great variety of

piano pieces and other works of small genre, which are taken by his publishing house at Breslau, I think, and no doubt well paid for. These works are much used in Germany and highly esteemed, although for some reason they do not seem to have made their way to this country. Mr. Bird is a conscientious and clever composer, whose work does honor to his nationality."

"Why should not the American government, Mr. Eddy, appropriate a sum of money to defray the expenses of just such an exhibition of musical art as this you have outlined? What impropriety is there in doing this any more than in appropriating money for making a showing of American pictures, or machinery, or any other kind of product?"

"No impropriety at all, in my opinion," Mr. Eddy answered. "On the contrary, I think it is a duty which the country owes all those who have devoted their lives to art; because the American who at the end of a lifetime of study and meditation has developed his genius to the point where he produces a real masterwork in poetry, painting, sculpture or in music, has done as much for the glory of this country as the most brilliant inventor who has discovered a compact way of arranging a berth in a sleeping car, or a carbon button for a telephone, or a needle with the eye in the point, or any other clever little idea which adds to the convenience of mankind. Art adds nothing to the convenience of mankind, but it ennobles and enriches life, and we owe it to ourselves to show foreign nations that while our inventors and practical men have produced the adaptation of means to ends with such brilliant results as we see around us in American labor-saving machinery and industrial processes, we also have not been forgetful of the higher demands of civilization and culture. All this is recognized already to some extent in our preparation for exhibiting books and the results of our education in schools such as drawings and examination papers of one sort and another; and also in pictures provision is made, but for showing what we have done in music, as I have already said, no money is appropriated, or seems likely to be.

"If I might be permitted to suggest, I should say that we have not begun at the beginning, and in preparing for the next Exposition the classification ought to be reformed so that a place for this musical exhibit should be made in the very foun-

dation scheme of the Exposition itself. When this is done the funds will be found, and art will be properly represented."

"Did you meet any of the music committee of the Paris Exposition and talk with them on this subject, Mr. Eddy?"

"I had a short conversation with the French pianist, Mr. Raoul Pugno, who was in America last year. He is a member of the committee, but I do not know the names of all the others. I think that Saint-Saens, Massenet, Dubois and Guilmant are members, but I do not know how many others. Mr. Pugno expressed great interest in the ideas and promised to bring it before his committee at the first meeting, after which he would see me and we would have another talk. The day before I left Paris I received a telegram from Mr. Pugno, saying he would lunch with me the next day, at which time I suppose the matter would have come up again and I should have ascertained the position of their committee more exactly; but unfortunately I had to leave Paris about six hours before the time of the dinner and accordingly was unable to meet him as requested. But from what I know of French musicians I am sure that an exhibition of American art such as I have here outlined would be regarded by them with the utmost friendliness and with great interest."

MME. DOVE BOETTI-DOLBY.

Mme. Dove Boetti-Dolby, now in Chicago, was born in London, cousin to Mme. Sainton-Dolby, the greatest of all English contraltos. When only four years of age she commenced her studies of pianoforte under the care of Fraulein Michie, assistant to Herr Kronin. At ten years of age she entered the Royal Academy of Music, obtaining high honors and first-class diplomas as a pianiste, and for her arduous studies first with Dr. Wylde, and with E. Silas.

Her youth was passed completely with all the celebrated artists, vocal and instrumental, in London, and after playing with them, including Sivori, etc., for several years at some of the most important concerts in England, Scotland and Wales, she expressed the wish and evinced musical capacities and natural histrionic talent to become an Italian lyric artiste.

She commenced and finished her vocal studies with Sig. Manuel Garcia (Malibran's brother), her elocution with Mrs. Stirling, her acting with Mme. Petit Stephan. After two years of uninterrupted studies in all those branches she made her debut in London and so great was her success in the last act of Rossini's Otello that Sig. Garcia pronounced her ready for the theaters in Italy.

To increase her knowledge and experience she remained in Paris almost a year and continued to learn of Wartel, Faure and others. Wartel wished her to embrace the French career and dedicate herself to French opera, owing to her facility in speaking that language, but her heart was bent on Italian opera, and not even any inducements from the great tenor Mario to join him in his farewell tours would make her abandon her fixed ideas—"Italy!" "Italy!"

There she obtained success after success—Milano, Venezia, Torino, Verone, Padova, Brescia, Alexandria, Trieste, etc.,

etc. Throughout Europe her name was well known. From Carl Rosa she would accept no engagements, but in Great

MME. DOVE-BOETTI.

Britain she sang in Mapleson's Italian companies and also in concert tours through England and Wales.

Mme. Boetti is a member of many of the most important

British societies in Europe and for the services she has rendered to the International Society of Artists, she has received most flattering letters from its president and also from his excellency, Coppino, ministro di publica Istruzione.

Many are the artists now on the Italian lyric stage who owe their studies and success to Mme. Boetti-Dolby, who, for twelve years before coming to America dedicated herself to teaching and preparing artists for the stage. Her school was frequented by students from all parts of the world. Artists and pupils all demonstrate their admiration and affection.

Mme. Boetti married the renowned tenor, Alexandro Boetti, and her son and daughter were both born and educated in Italy.

Speaking of the talent of American girls, Mme. Boetti deplored their too general want of seriousness. She says: "An American girl comes to me and says: 'I know seven operas,' and then she names them. I answer, 'What do you know?' Whereupon they name over the 'Jewel song,' etc., in short all the cavatinas. And I say: 'But, my dear, the cavatinas are the easiest part of an opera. Of course you know them. But do you also know the recitatives, the scenas, and do you feel the character and know how to assume it and really be it?"

It is her ambition to set into practical operation a more thorough practical training for the stage. She would like to associate her best pupils into groups and have them come every day for training in recitative and in ensemble work. Then she would like to bring out an entire act of an opera, with everything done artistically, just like the best professional stage. This is the sort of training, she says, which will break up that stiff way so many American girls have of holding themselves upon the stage—a habit they acquire from singing with a roll of music held stiffly before them.

Mme. Boetti's studio contains a variety of interesting mementoes of artists, pupils and professors. One of the most creditable is a framed letter from the famous Italian professor of singing in the Conservatory of Milan. It appears that when the late director of the conservatory, Mr. Samuel Kayzer, went to Italy in search of an artist teacher, he applied to Bazzini as the most prominent representative of Italian singing. Bazzini recommended Mme. Boetti, but said that he considered it doubtful whether she could be induced to leave Italy. After

her engagement she wrote a letter of thanks to the distinguished artist and here is his letter in reply. Freely phrasing, he says: "My Dear Associate: You owe me no thanks. Mr. Kayzer called upon me desiring for America a teacher of singing who would be, as he expressed, a credit to Italy. I named you and he engaged you. You owe everything to your own talent and to your sincere loyalty to our beautiful Italian art of singing. I congratulate America upon your going to it."

We were also speaking of the old Italian method, of which the venerable Garcia is the latest authoritative representative. Garcia says that the old art is about finished. Formerly, he says, when a singer came upon the stage, he made his appearance with a phrase of recitative, accompanied merely by a chord upon the 'cello. Everything turned upon the artist himself, his voice, his method, his diction, his dramatic personality. At once his position was defined. Now how is it? He comes upon the stage while the orchestra, far larger than it used to be in my day, is playing and grinding away with its utmost force. Does he sing? Does he even declaim? No, he shouts, he shrieks. It is with difficulty you can make out what he is saying, and as for art, he might as well be half trained as the most accomplished exponent of the bel canto. The old art is dead.

Later on MUSIC hopes to have from Mme. Boetti reminiscences of her old master, Garcia, who at the age of ninety-four is still active (despite Riemann's crediting him with having died in 1879), and teaching regularly day by day.

MISS ALICE ESTEY.

Some twelve years ago when W. F. Sherwin conducted the music of the Assembly at Ottawa, Kan., for the last time in his life, he brought with him from Benton a singer entirely unknown in that region who, as an old clergyman friend of mine used to remark, "got under everybody's jacket at once." She had a charm of voice and manner that tangled everybody up and before the assembly was over the whole plant was hers. I never shall forget the Grand Army day, when she sang "Way Down Upon the Suwanee River" to the old veterans. Just under the platform, rolling back into the motley crowd, sat row after row of veterans, war-scarred, crippled, grizzly,

but tender. She had not sung three notes before she had touched the heart of the warrior band and waves of sympathy began to roll back to the platform.

The second verse began and the old veterans used their remaining sleeves to wipe away the irrepressible tears, but ere she came to the end of the verse the voice was unsteady and choky. The waves of sympathy urged onward by the quickened throb of the listening hearts touched the hem of the singer's garment and she could only struggle through two more lines when the note ended in a sob. The last wave had overwhelmed her and the song must end, while the singer burst into tears.

The singer was Alice Estey, and she has since attained such eminence that particulars concerning her are matters of public interest.

She is an American girl, having been born in Lowell, Mass. Feeling that she had a good voice she went to Boston and finally fell into the hands of Clara Smart, to whose memory she has been perfectly loyal through all the years of her success and still considers Miss Smart as her real teacher, although she has coached with various European teachers who are specialists.

If reports are true Miss Estey supported herself during the daytime by bookkeeping and took her lessons in the evening until she obtained a church position sufficient, with occasional concerts, to support herself and to permit her to devote her entire time to study.

Her first real engagement was with Camilla Urso, with whom she traveled for some months. Returning to Boston she obtained a church position at Dr. Miner's church (Second Universalist) at $1,000 a year. Soon after she went to Europe and coached with Henschel, Randegger and Vanucini and won immediate success there as a singer in drawing rooms.

She returned to this country and, if I remember rightly, toured with Gillmore's band. Again returning to England she made instant success in concerts singing at Albert Hall with Patti and at the Henschel and Richter concerts.

She then joined the Carla Rosa opera company, where she was a leading soprano for four years. She created the leading role of The Bohemians and Santuzza in the Rustic Chivalry in English, and has now thirty-five or forty operas in her reper-

tory. This list includes Tannhauser, Faust, Lohengrin, the Meistersingers, Walkure (Sieglinde), and Isolde, which she is now ready to sing.

Miss Estey has been Mrs. Alec Marsh in private life since July, 1892, and has a beautiful little daughter, to whom she is devoted. One scarcely knows which to admire the more. Mrs. Marsh the mother, or Miss Estey the singer.

The lesson which I would have the young student draw from her career is the stick-to-itiveness that she has displayed. Whatever success she won was a mere milestone whereat to catch breath for the next spurt. It will not be many years before Miss Estey will come to this country again in a parlor car, as it were, this time with the very best artists and her place will not be among the second violins.

PERLEY DUNN ALDRICH.

THINGS HERE AND THERE

MUSICAL COPYRIGHT IN GERMANY.

A correspondent in "Le Guide Musical" discusses some of the peculiarities of the musical copyright law in Germany, particularly in that part relating to the right of public performance. According to his view, German composers are in a much less favorable situation than those of some other countries—first, on account of the non-existence in Germany of a tax upon public performances of musical works, and, second, because of the comparatively short protection given after the death of the author. In Germany copyrights expire in thirty years, while in some other countries they extend for fifty or even eighty years. In Venezuela and Colombia the copyright endures indefinitely.

The German copyright law, which was put in execution June 11, 1870, takes no account of the public performance of a work already printed. Certain editors who bought from the authors these rights once for all have settled this question by noting on their publications that the purchase of copies carries with it the right to public performance. Among these are Simrock and Aibl. So the buyer is often astonished to find that the music by Brahms and Richard Strauss costs more than that of some other author. The reason of this is that the publisher adds to the net price of the music something more for the right of public performance, which he sells to you with the paper of the copy. This having been done, the author is not further interested in the question of whether you play his works in public or not. In many other countries, however, the author's right to royalty on the public performances of his work is inalienable, and is always kept distinct from the sale of the copy. This solution has its good side, but it does not always fully satisfy the demands of equity. Max Bruch, for instance, has often pointed out to me that the extreme popularity of his concertos for the violin, which all violinists play, has not been to any extent correspondingly profitable to him.

By the limited duration of author's rights other inconveniences result. Take, for instance, the case of Lortzing, who is the German Boieldieu, and the "Czar and the Carpenter" is still played today more often in Germany than "La Dame Blanch" in France. Lortzing has been dead more than thirty years. He died young, relatively. His work brought in almost nothing, and his family, the sons of the popular master, who has a statue and a street named after him, are in a modest situation. They confided to me the task of translating this celebrated score, and my translation, a wholly accessory work, is

copyright in France and in Belgium on account of my nationality, where the composer himself would legally have no right whatever if the publisher had not preserved it for him by retaining the orchestral score in MS, thereby making it necessary for the opera house to hire a copy for public performance. Better still, they have found lately an unpublished score of Lortzing, and Dr. Prieger tells me that he has in his collection still other unpublished MS of this author. This score, "Regina," was put on last winter at the Opera of Berlin. It was interesting and was new. Very well; but if the Emperor had not interested himself, and the management voluntarily abandoned its legal rights, this unpublished work would have in no way benefited the heirs of Lortzing. The projected new copyright law will to some extent remedy this difficulty by prolonging to fifty years after the death of the composer the protection to his works. This copyright is confined to music. The literary and graphic arts remain with thirty years' protection. On inquiring the reason of this, it was stated that it was expressly intended to remedy inequalities such as existed in the case of Lortzing when musical works remained a long time unknown or unproduced. In the case of unpublished works discovered after the expiration of this copyright, the law still grants them ten years' protection from the date of their publication. These are the principal elements of the law which, having been discussed at the Conference of Berne, and to some extent taken from the Belgian and other good copyright laws, is intended to codify equitably this whole matter.

In its present form this law makes it practicable to require a royalty for the public performance of works. It does not undertake to fix a precise tax or the mode of recovering it. It is open to any author to abandon these rights and not require the money, but if he chooses to use his rights the author will experience no difficulty. It is one of the weaknesses of this law that no tax is imposed upon the automatic instruments and their manufacture. In reality these instruments abound everywhere in Germany. There is not a little hotel in Berlin where there is not a phonograph or some kind of a musical machine, which you can set agoing by dropping in two cents. In like manner the public performance of any composition for church use, military schools, charity concerts (in case the performers themselves receive no compensation) and public festivals of every sort, all sorts of student clubs and social circles, are free in the case of mechanical instruments, but if a charge is made for entrance to hear the performances, they become liable to the royalty tax for the benefit of the composer.

MUSICAL DEGREES FOR NON-RESIDENT STUDENTS.

The so-called National University of Chicago has been offering in the English papers musical degrees to non-resident students for a sum of money. Inquiries having reached this office as to the standing of the same, this occasion is taken to state that the so-called

National University of Chicago is a fake institution pure and simple. It does no business in Chicago, except to answer letters from confiding lambs in distant parts of the moral heritage. Owing to the Illinois school laws, the institution is unable to peddle degrees in the state of Illinois. All their custom necessarily comes from the outside world. The degrees of this institution are worth whatever the diplomas are worth by the pound as waste paper. Whatever value they have in addition to this is due entirely to the amount of credulity furnished by the outside world.

BEGIN EARLY; WORK INTELLIGENTLY!

Then I would call your attention to the paramount importance of developing association of senses. This is the principle in training pianists which will bid you pause before you take up any "fad" method which, at best, aims at the cultivation of a single element in the whole. My own belief is that the well-balanced student should never desert the piano for the techniphone as a practicing instrument; that the training of hand, ear, and eye should proceed simultaneously and equally; that committing to memory away from the piano is not so good as at the piano, for there the appearance of a passage on paper can be associated with its appearance on the keys and with the movements of hand and arm in playing it. As to a systematic and unvarying fingering for all classes of passages, "that is another story," as Kipling would say, and one I must reserve for a special letter.

The pianist will find abundant suggestion for thought and practical application of these principles in a recent work by Reuben Post Halleck on the "Training of the Central Nervous System," wherein he calls attention to the importance of early purposive training of the central nervous system while its brief morning of plasticity lasts, and presents facts which every parent and teacher should know in order to secure fuller development of children at a critical time.

After an introductory chapter on the brain and its sensory connections, Mr. Halleck points out by the analysis of passages from Shakespeare, Browning, Milton, Tennyson and Ruskin, how acutely were their perceptions trained in early years. Milton became blind, Beethoven deaf in middle age, but from the treasures of their memories of sights and sounds Milton saw the vision of Paradise and Beethoven heard the divine strains of the Ninth Symphony. Much of our sensory training we get unconsciously. Mr. Halleck's book gives many exercises calculated to supplement the work of nature. They will conduce to finer discrimination in sight, sound and touch, render the brain more quick to respond "to influence of ocean and of sky," and lay the only sure foundation for future usefulness and enjoyment.—Victor Garwood, in the American Conservatory Quarterly.

ST. LOUIS CHORAL-SYMPHONY SEASON.

The Choral Symphony Society of St. Louis, under the musical direction of Mr. Alfred Ernst, promises ten concerts for the present

season. The two oratorio concerts will consist of the "Messiah," Dec. 28, the solo artists being Baernstein, Charlotte Maconda, Charley Humphrey; and "Samson and Delilah," April 5, with the charming Delilah of Mrs. Katherine Fisk.

The three symphony concerts will present Miss Lulu Kunkel, violinist; William H. Sherwood, pianist, and Miss Leonora Jackson, violinist.

Among the attractions of the artist concerts are Mme. Gadski. The orchestra will consist of fifty-five musicians and the chorus of about two hundred voices.

THE MAINE FESTIVAL.

The Maine Music Festival in Portland Oct. 2-4, and in Bangor Oct. 5-7 inclusive, will this season have the most elaborate scheme ever attempted by William R. Chapman, director-in-chief; for three nights and two matinees in each city such music as has not before been even tried in Maine will be heard, and it is expected that the size of the audiences will be equal to the occasion.

The opening night of the festival will be a brilliant occasion. It is expected that the number of people both from within and without Maine will be large, while the festival patrons will be present in force to give the opening concert the interesting phase of intimacy between artists and people so dear to the heart of the true musician. This will be a popular program, so-called—one made up of numbers which will be calculated to appeal to people of all tastes.

The main number of the opening night will be the whole of Rossini's Stabat Mater, with Charlotte Maconda as the star, and Mme. Coleman, Miss Bridewell, Mr. Pollock and Gwilym Miles for assisting artists. Besides these, there will be the full chorus and the orchestra of seventy pieces.

The first matinee, on the afternoon of the second day of the festival, will be an opera and symphony concert, one of the features of which will be the appearance of the great pianist, Richard Burmeister, for the first time in Maine.

The second night, Friday, will be given to oratorio, with Handel's immortal "The Messiah," as the main number. Mme. Maconda will again be heard in this grand work, together with Miss Cushing, Mr. Pepper and Julian Walker, a new figure at the festival.

The second matinee will be the Maine day, with State composers and their music for the features. These, together with the chorus and the Maine Symphony Orchestra, will make up a concert which will be one of the best of the whole festival.

Saturday night will be Sembrich night, the debut in Maine of the grandest soprano voice in the world. Besides the apearance of Mme. Sembrich, Burmeister and the other artists will be heard, and the concert will be the crowning effort of the whole concert season.—Lewiston Journal.

A MAINE VIOLINIST.

In the Lewiston Journal of June 3, Mr. Bret Dingley, himself an excellent violinist, writes of an interesting character discovered in one of the shoe manufactories of Lewiston, who is a cultivated violinist. In the course of the interview the following bits occur:

"My first professional playing," continued Mr. Davis, with a reminiscent smile, "was with a circus. I was about fourteen years old, when Murray's circus arrived at Newport, N. H. I was bound to take it in with the rest of the boys of course, if I had to crawl there on my hands and knees. I remember when I came into the town a gentleman was sitting on the hotel steps. Of course he was a stranger to me; but afterward I found out that it was Andol, the leader of the circus band and orchestra. He stopped me and wanted to know where I was bound for. I told him and he said he was going right over to the tent to rehearse some new music before the show. So he took me along with him and up into the place where the band and orchestra stand was. He got out his fiddle and his music and began to play, and I looked over his shoulder. I finally got interested, and blurted out that I could play a little. Then he got right up and said, 'Well, well, let's see what you can do, my boy.' And so after much hanging back, I took his fiddle and sat down in front of the rack, half scared to death. Well, the music that he had selected was brilliant and I liked it; and so I guess I must have gotten through it fairly well. Anyway, he said to me seriously after I got through, 'You aren't looking for a job, are you? I want a first violin and you can have the place if you wish it.'

"Well," proceeded Mr. Davis, after a pause, "I was nothing but a boy then and to travel with a circus seemed heaven to me. We got as far as Poughkeepsie, N. Y., and one night just before the show, Andol, the leader, came up to me and said: 'Well, how are you liking it?'

" 'First rate,' I answered cheerfully.

"That same week," resumed Mr. Davis, "we arrived at Paterson; it was Saturday and it rained. I took the train for White River Junction, Sunday morning," added Mr. Davis simply but significantly, "and I was in my mother's arms before my clothes had become dry."

"How old were you when you studied those three years with Mr. Listemann," I queried after we had had a laugh together.

"I was about twenty-three years old," was the reply. "Previous to that, I had saved up some money from a two years' engagement with the Gru Fueller orchestra, which traveled over the country giving concerts and balls."

"What was your salary at that time?"

"I got $10 per day and expenses; that would seem quite a price nowadays, I expect; but I wouldn't go through all the hard work and constant travel of those days for twice that salary now. I remember we had a 'cello player with us; and he never played a solo for less than $50. That would be a pretty big sum for a solo nowadays."

"With whom did you study after you left Mr. Listemann?" I asked.

"Mr. C. C. Gibson, a pupil of Ole Bull's, was my later teacher, and I staid with him for eleven years," was the answer. "He was a great admirer of Ole Bull's playing, and he had a number of his compositions in manuscript that Ole Bull gave him when he came to Boston last."

"Did Mr. Gibson ever show any of these to you?"

"Yes," rejoined Mr. Davis, "I remember that they were full of large reaches and went all over the keyboard, some of them being very difficult. Most of them were written in five or six sharps and ran to minor. I recollect Mr. Gibson had a 'Home Sweet Home' of Mr. Bull's with eleven variations. The manuscript itself was all written in a plain, medium-sized hand."

"What works did you study, when you were with Mr. Listemann?" I here asked.

"In the first place I took up De Beriot's school in three grades. Then I took about half of the Rode Etudes and Kreutzer."

"And what did you take for pieces?" I interrupted.

"De Beriot's 2d Air Varie," came the immediate response, "a concerto by Preume, an andante by Mr. Listemann himself, and other similar pieces."

"Have you ever seen Mr. Listemann's 'School for the Violin'?" continued Mr. Davis, himself becoming the questioner.

And here the speaker reached over to a table in the room and opened a large violin text book in pasteboard covers. The book is devoted entirely to the first position, with all kinds of catch fingerings and intricate bowings represented within its pages. After some moments the violinist-shoemaker became much interested in his subject and took out the violin and played snatches of the exercises of the book, to illustrate some fine point that he was making. In all, this he exhibited a thorough method, and that easy way of handling the bow and his fingers which betoken the violinist of experience.

In his running comments as he played, Mr. Davis showed that he was an intelligent student of his instrument and that he played with his head as well as his hands.

"Now take horn-pipe playing," said he, resting the violin for a moment on his knee. "Some people think it is very hard to play a horn-pipe well; but it is only a knack, a trick. And after you once catch this trick, one horn-pipe is the same as another, as far as difficulty is concerned; they all become easy.

"Sometimes," proceeded Mr. Davis, in the same vein, "I have sat beside some of the great big strapping fellows in the orchestra, who would have strength enough to knock me down by just looking at me; but," commented Mr. Davis, thrusting forward his lithe little body and leaning his elbows in a quick nervous way on his knees, "somehow you couldn't hear them; they were buried in their own strength. I tell you the word strength never belonged inside of a fiddle-box and never will."

How true these outspoken words of this very in-living, retiring violinist are, I will leave any violinist to judge. And let him take good account of his own stock-in-art before he shuts the door of his own premises on this wise observation, although it comes from the little keen-faced shoemaker-violinist who has lived behind the scenes, as it were, of our local musical life, all these months.

THE WORK OF THE MUSIC STUDENTS' CLUB EXTENSION.

The interest awakened in the extension of music study through the Music Students' Club, and the variety of questions being asked concerning this work, make it desirable to define more clearly exactly what this work is and for what it is intended. There is nothing new in the idea of a musical club, nor yet of a musical club with a purpose. Many thousands have been organized under different auspices and have pursued the work with varying success, in some cases for a long series of years. In other cases the work undertaken by the club has proved impracticable or too expensive, and after one or two years dissensions have crept in and the work has been dropped.

NON-SUCCESS OF MANY CLUBS.

The non-success of clubs of this kind has been due as a rule to one or two causes. In certain classes of clubs much difficulty has been experienced in obtaining the literature appertaining to the work, and this in turn when received has often proved unsatisfactory and the program prepared beyond the ability of the club. In other cases the club has fallen into disuse for want of an intelligent plan of work and through inability to secure at the moment the material requisite for carrying out the desired line of study. In the ordinary musical club, as at present constituted, and especially in those which have been at work for several years in succession, there is a tendency to over-do discussions and papers, and a failure to secure a practical acquaintance with music itself, which is the principal object of a club organization to promote, because, after all, everything turns in music upon tone. It is to hear music, and to learn to hear it intelligently, and enjoy it intelligently; these are the objects of the study. It is all very well to know when such and such a composer was born, and how he was related to such and such other composers, but the main point is to know what kind of music he wrote, and to hear and enjoy the music from the standpoint of the composer; that is, to get into sympathy with the composer's idea of the music, for each composer has his own idea of music and no two are alike. Bach has one idea, Handel another, Haydn, Mozart and Beethoven, all different. Moreover, each one of these composers has a certain range of moods which he covers more or less often in his pieces and beyond which

he rarely passes. The characteristic tonal effects of one composer are very rarely exactly repeated by another. In some cases the resemblance is very striking, as, for instance, certain things in Haydn, Mozart and Beethoven. There is indeed a common ground upon which these composers either meet or come so nearly together that to the student their work seems very similar. But as soon as we enter more thoroughly into the spirit of an entire work we find the composers diverging so that the compositions of each one are quite different from those of the others. Thus, to carry out the comparison of the three writers last mentioned, in Haydn it is always a treatment of a musical idea and the creation of an agreeable mood; in Mozart, the creation of a beautiful mood by a succession of charming melodies, with comparatively little thematic working out; with Beethoven, everything takes on a deeper and more earnest strain, the working out is more vigorous, and the melody more beautiful and serious.

Distinctions of this sort prevail throughout the entire literature of tone poetry, and in the musical schools as at present conducted there is very little opportunity for students to become acquainted with them. Hence, the young musical amateur, although perhaps a graduate of a good conservatory, may have her acquaintance with music as such still to begin. And this is one of the great advantages of the musical club.

MUCH DRIFTING IN PIANO STUDY.

It is noticeable also that in the private piano study there is a great deal of drifting. Although the student may go on and take lessons for several years, frequently under the same teacher, engagements are made not by the year, but by the term, and often by the single lesson, because all teachers have pupils who pay by the lesson and who are sometimes so ill bred as to miss a lesson or discontinue without notice. In these cases both teacher and pupil are at fault. The pupil naturally has not thought seriously of what it would be possible to accomplish by a systematic course of study. After some months of persistent hammering she has obtained permission to take lessons. She takes lessons, and there she is. It is useless to blame the pupil or the parents for want of a serious view of music study, because the general cultivation of music in this country and the opportunities for hearing good music, and for hearing music talked about from an artistic point of view, even in educated circles, are very rare; and there is, properly speaking, no musical atmosphere.

This is a curious state of things in a country which makes more pianos than any other country in the world, and which has a richer piano buying public, and in which the piano is a more universal article of furniture than in any other country in the world. One would suppose that with all this willingness to expend money for a musical instrument there would be some value attached to music itself and that it would be taken seriously. We have to consider, however, that a great deal of the piano buying in this country is what might be

called fictitious—that is to say, it is not the expression of an enthusiastic music love on the part of the buyer, but all sorts of accessory motives are worked upon by the clever promoter or salesman and for the sake of having a better instrument than Mrs. Smith across the way, or giving her children as good a chance as neighbor Jones' children, the piano is brought into the house, remains, and is eventually paid for.

PARTLY THE FAULT OF TEACHERS.

There is a curious helplessness in the average teacher of the piano, which is part modesty and part plain incompetence. A well meaning young girl with a certain amount of musical talent finds herself at the age of sixteen, eighteen or twenty, able to play a few pieces and knowing the rudiments of music. Being in want of an income, and having an attractive personality, she finds music teaching the handiest resource available. Herself without thorough training, without anything corresponding in music to a high school, still less to a college, education, she sets herself up as a teacher. She means to do the best she can, and she expects to do better than the other teacher across the way, because in her inmost heart she believes that she has more feeling for music. There is also a vein of modesty in her which makes her shy of pretending to know too much. As she goes on with her teaching she encounters one difficulty after another which she is barely able to surmount. Occasionally she gets a term at a summer school and this helps her out of her difficulties to a certain extent; but through the most of her teaching she is working in the dark, only half understanding what she ought to do next, and fearful at every expiration of lessons that the pupil will stop. She finds it necessary, therefore, to consider the taste of the pupil with some care, and there is an entire absence of the authority that belongs to education.

Teachers of this class need to know that there would be money for them in promoting a serious standard of musical study. If, instead of limiting their work to the fancy of the pupil, they were to encourage all their pupils to make certain serious studies, and to learn thoroughly as far as they go with a view to going as high as possible later on, they would retain their pupils longer and do a great deal more good. A system of classification into grades, and promotion from one grade to another, is very useful. The "diploma trade" is one of the main sources of power with the musical conservatories, and in some cases it is a very profitable source of income. The ambition of parents to have their children completely instructed and the desire of pupils to finish a course with honor, are two motives which it is perfectly legitimate to work, if they are worked intelligently by the teacher.

The teacher, however, looks at this matter from another standpoint. In every small town there are several young ladies teaching the piano, all more or less imperfectly equipped, several of them talented and ambitious, and rivalries are very keen. Now, the young

teacher says to herself: "Here is Mrs. Jones' daughter coming to me for lessons. All the music they care for in the family is something light and pleasing—a rag time melody, 'After the Ball,' or something 'that has a tune to it.' The family is not given to literature. Books and papers are consumed with great moderation, if at all. Now, if I proceed to give Mary Jane selections from Bach, Haydn and Mozart, I shall in the first place find it difficult to interest her in them, although, as she is a well meaning girl, I might be able to do it by taking special pains; but when she plays these pieces at home I am quite sure that both her father and mother will find them totally unmeaning, and will probably take her away from me and give her to another teacher who will deal with the kind of music they enjoy."

The most suitable answer to the position above described is that of the children in their games when they cry "Fraidy Cat;" because if this spirit was to govern in educational circles there would soon be no education. All education is a struggle after something better and higher, ultimately a struggle after the best. Now, if the teacher were acquainted with the inner heart of these parents, apparently so indifferent to education, she would find there an inner suspicion that there might be something in music better than these popular melodies, something that they themselves would be willing to know more about if they could find an intelligent way of coming to such knowledge. What you have to do, therefore, in order to be able to deal safely with this better kind of music is, in the first place, to have a good deal of faith in it yourself; and, in the second place, to be able to awaken a certain amount of sympathetic enthusiasm.

SOURCE OF CHARM IN CLASSICAL MUSIC.

Now, what is it about classical music that makes it last so, and that makes people love and reverence it so much? Simply this: Classical music, to define it strictly, is that which is written in elegant style and contains musical effects of lasting value. In the years when Bach was writing his music, many thousands of other composers were writing music also, a good deal of it much like his, from a superficial point of view, some of it much more popular in that day. During the one hundred and fifty years since Bach died the music of these other composers, with the exception of Handel, Rameau and Scarlatti, has mostly disappeared, while that of Bach still retains a very commanding position. All this music has been weighed in the balance by one generation after another, and in the long run the fittest has survived. The same thing has taken place between the contemporaries of Haydn and himself, and Haydn is left us as the most remarkable type of the industrial composer of his period. The young Mozart had a charm peculiarly his own, and his music has stood the test of a full hundred years. And so it is with the others.

Now, since this classical music is the cream of the product of the last hundred and fifty years, that part of the whole which five generations in succession have voted to be the best worth saving (for this is what the steady sale of classical music amounts to), the young teacher

of an intelligent turn of mind is justified in believing within herself that any sincere person who will hear it often enough will learn to like these old reliables of the former generation; and what she has to do in her teaching is to build on this presumption; not that she is to give classical music entirely. Music, being the immediate expression of feeling, undergoes changes of form in different generations, in consequence of which new variations arise and the old music is to a certain extent foreign to the untaught hearer of today. This strangeness, which is much the same thing in music as the spelling of a hundred years ago in the English language, has to be overcome by familiarity, and selections have to be made of those moods of the classical writers which are nearest the moods of the present day, and those turns of melody which are more pleasing at the present time. Moreover, as the progress of the pupil depends very largely upon her having a sense of enjoyment in her work, the teacher will find it necessary to give from time to time pleasing pieces for the sake of her school companions and the many social occasions when mere pleasing music is desired.

At this point the serious young teacher will inquire how it is to be expected that with her desultory and imperfect education, with her absence of a musical library and material, with her ignorance of where to look even for the music that she ought to be able to use in her teaching, she should carry on work in the serious manner here described.

THE PLACE AND SCOPE OF THE MUSIC STUDENT CLUB EXTENSION.

This is the point where the Music Students' Extension Club comes in. In its present state the first year's course of the Music Students' Extension is a students' course, and a young students' course at that. It was not primarily intended for adult clubs which have carried on for several years systematic musical work, but for young clubs just beginning, and, above all, for living students clubs formed within the class of a single teacher, or of two or three teachers in immediate association, where the young students will come in contact with this classical music for the first time. The work in its completeness, the selections of the music, the explanation of the music, the idea of the composer, and the accessory reading, all have one sole object in view, which is to lead the pupil by the shortest possible way to an intelligent standpoint for understanding these works of the masters, dead or living. Out of the compositions of the great composers forming the subjects of these study meetings, those compositions are selected which in the judgment of the editor of the program book are most likely to be pleasing and to afford a fair idea of the range of the composer's moods. The pleasing is everywhere considered, and, when the more serious aspects of music are introduced, care is taken to introduce them in such a way as to make them properly appreciated. At the present writing five program books have been completed and published. Those actively concerned in these

program books have been the Editor in Chief, the associate editor, Mr. Emil Liebling, and the well-known musical litterateur and lecturer, Mr. John S. Van Cleve. It is not necessary to enlarge upon the capacity of these writers to select and explain programs of this character, since this has long ago been conceded to them.

AN AID TO TEACHERS.

The point which the teacher needs to understand is that by the aid of work of this kind she will be able to make her instruction much more thorough, and in all probability to retain her pupils longer than by prosecuting her work in the usual desultory and aimless manner. When the year's work proposes to traverse so wide an arc of music as this first year in the Music Extension Club Work, there is enough for every pupil to do, and in nearly every case the horizon of the pupil widens and a serious apprehension of music as an art is necessarily developed. Moreover, the tendency of this study will be to very greatly promote a better quality of playing. In the effort to make this more serious music intelligible finer qualities of touch and expression have to be brought out, which in light music are not necessary and are often overlooked. Nor must we forget the educational value of the music itself upon the pupil. In almost all of these selections by really superior writers a long-continued contact with them awakens liking. They are well made, and they mean something. These two qualities grow upon the students practicing them, especially if the quality of musical expression is aimed at, and the taste is insensibly formed for something very different from the popular music which naturally in students of this sort fills the whole horizon.

ITS INFLUENCE UPON THE COMMUNITY.

Moreover, the influence of this club work upon the friends and the community is not to be underestimated. The teacher must remember that we are nothing in America if we are not educational. The appetite for education in this country far surpasses that of any other. It is widely disseminated, and pervades all classes. The day laborer desires nothing so much as that his children shall have opportunities for schooling which were denied him, and he who is careless of his books and studies is most of all anxious that his children shall not make so serious a mistake. If a music teacher has any doubt of this, let her talk with the public school teachers, and especially with those who have in their school room many children from the working class. She will find that ambition and an appetite for knowledge are even more marked in this part of the community than among the children of the more wealthy class, where the amenities of so-called society often form almost the whole occupation of the growing girls.

It is true that in consulting the school teacher our young music teacher may find her enthusiasm dampened, because it is unfortunately true that the school teaching profession contains many young women who take a superficial view of their opportunities and work. The

aspects of school life which most absorb their attention are the annoyances and the drudgery, the routine, and the necessity of so and so many hours a day. This no doubt will continue to be so as long as the world lasts, although progress will eliminate more and more of these unpedagogic elements from the public schools. The attitude of the ordinary teacher is the opposite of all this. It is that of sympathy with the pupils, with a fine missionary spirit to assist them in all possible ways to further and intelligent study, to increase their ability to control their attention, and correct the impression of school room restriction. In one way or another the good teacher acquires a hold over the pupils in her room and becomes a pervading force in their lives, awakening them to higher ideals, promoting in a large degree their inherent ambition and the proper self-respect which in later life often bear magnificent fruit. Every man who has come to anything in the world can trace his success, in part at least, to the instruction of some teacher under whose influence he has been. And if in the case of a woman her school life and associations cease at marriage, we may see them disappear with a lively hope of their coming to a brighter resurrection a few years later when the future of her children has to be considered.

Therefore, in this country, the young teacher can enter upon any serious path in her development with full assurance that, to use the phrase of the politician, "the country is with her." Even the children themselves have a latent feeling of ought and ought not in relation to their work, and there is no way in which the teacher can be so sure of the respect of her pupils as by constantly influencing them to higher enjoyments and more serious triumphs. The sense of having accomplished something worth while is a thoroughly legitimate source of enjoyment, and every child is open to it.

WHAT THIS WORK OFFERS.

Thus the Music Students' Extension work comes in with a practical apparatus for applying to piano study, or the other forms of music study, the serious intentions which too often are reached only at a much later point in the education, and experience has shown that there is no difficulty in carrying on this work in an ordinary community, but that on the contrary it is a source of great delight and satisfaction.

It is perhaps unnecessary to caution the teacher at this point that in these efforts to lead the children to something higher in art, the end is to be reached through the desire of the pupil and an awakened appetite for something better. An advance will be secured when the motive has been given the pupil, such, for instance, as when an entire class co-operates in preparing a program of music of Bach or Haydn or Mozart. Each little piece of these composers is no doubt a burden to the young student undertaking it, but as it comes more and more to its proper sound the pupil begins to find something in it which at first was not observed, and then when the program is followed out, and the story of the composer is told, and the meaning of each piece

is suggested in the characterization of the program book, and the pupil hears one after the other of these different phases of the old masters' idea of the beautiful, something more is felt in the mind than a sense of mere piano playing.

HOW TO BE CONDUCTED.

It is the desire of the managers of the Music Students' Extension movement to have this work carried on within the class of a single teacher wherever possible. We believe that in this way the undesirable professional rivalries of the small towns will be kept out of the work, and the effort to secure a large number of students in the club will result in improving the standards of the teachers' classes; and there is no reason why several different teachers in the same town should not be carrying on this work each with her own class, in the same way as many of them now use the same system of technic and the same material of graded studies.

It is, of course, easier to carry on this work with the best pupils of several teachers combined, and there are advantages in this way of working, the principal one of which is the sense of companionship and friendliness engendered. Music is a form of art which grows with love and which is chilled by hatred and malevolent affections. In the rivalries of the small towns, and in a certain narrow-minded way of speaking of each other prevalent among the professional people in small towns, doctors and clergymen being by no means exempt, an immense amount of good is lost. The solidarity of the medical profession at the strategic point of burying each other's mistakes is one which might well be emulated in the other professions; but while the doctors bury their mistakes when they have reached a fatal point they are by no means so considerate in speaking of smaller mistakes which every practitioner makes, as everybody knows who has lived in small towns.

Among music teachers, however, there is no excuse for this sort of thing. Music is a fine art, full of the beautiful and the noble, and those who prosecute it ought to do so in the spirit of singleness of mind and sensibility of purpose, in a mood of benevolence and good will towards the others who are toiling up Parnassus; and where the club work is not practical in the class of a single teacher it will often be found to work admirably in a combination. In fact, we have on our books at the present time many clubs formed in this way.

The editors of the Music Extension work are particularly desirous of extending its influence beyond the line of the pupils who really take part in the programs. It is desirable that their parents and friends should also come to these meetings and learn to understand what it is that is meant in the art of music. In cases where this practice has prevailed excellent results have followed.

IN REGARD TO FURNISHING ARTISTS.

In some of the advance circulars of this work emphasis has been placed upon the intention of the organization to furnish artists for

recitals and promises have been made of important reduction in the expense of such recitals. Occasion is taken, in this public and formal manner, to say that ultimately it will no doubt be necessary to promote recitals among the clubs; and that whenever this time comes the ability to arrange a consecutive tour of a large number of clubs will secure an artist at more moderate terms than when the expense of the journey from a distant center has to be borne by a single club. At present, however, this part of the work is in abeyance, and when we are ready to take it up due notice will be given. The only object of mentioning it at the present time is to say in the most distinct and emphatic manner that it was not intended in the circulars mentioned to reduce artists fees for recitals, but only to secure such reductions as any artist will make to the wholesale buyer of a number of engagements in the same lot.

THE SECOND AND THIRD YEARS.

The announcement of this work up to the present time covers the present year only, but the course is laid out to extend over three years, and at an early date the outline for the course for the second year will be published. Suffice it for the present to say that this course will take a direction never before offered to clubs, and it will afford a great amount of pleasure and at the same time be of great value.

W. S. B. M.

NATIONAL FEDERATION OF MUSICAL CLUBS.

The meeting of the executive committee of the National Federation of Musical Clubs, held recently in Cleveland, has resulted in many plans which are rapidly being given to the ninety federated clubs, thereby benefiting eight thousand club members. Mrs. Edwin F. Uhl, Grand Rapids, Mich., president of the Federation, chairman; Mrs. J. H. Webster, first vice-president, and Miss Helen A. Storer, a director of the Northern Middle Section, constitute the personnel of this committee.

Mrs. Frederic Ullman, Chicago, Ill., vice-president of the Northern Middle Section, was reappointed chairman of the Bureau of Registration, and Mrs. Thomas B. Ellison, Fort Wayne, Ind., recording secretary, was appointed press committee.

Any action of Miss Helen A. Storer as artist committee is fully endorsed by the board of management. This work is purely altruistic, no commissions being asked from either artist or club. All artists and managers wishing to reach the federated clubs can do so through this committee. A notable benefit to be gained by both clubs and artists is in the elimination of unnecessary expense through the arrangement of dates and carefully planned routes. Miss Storer has arranged many dates for this season with artists for clubs.

Mrs. John Curran, Englewood, N. J., vice-president of the Eastern Section, is attending to the official duties of Mrs. James Pedersen, corresponding secretary, who has gone abroad.

MUSIC STUDENTS' CLUB EXTENSION.

The bi-ennial proceedings, consisting of programs, minutes, reports, papers and also of list of clubs, librarian's catalogue of music, suggestions for clubs, containing constitution and by-laws, with a five years' course of historical study and programs, are in the hands of the printing committee for immediate distribution to all federated clubs.

Extra copies may be obtained at moderate cost by sending to the chairman of the printing committee, Mrs. Philip N. Moore, 1520 Mississippi avenue, St. Louis, Mo.

Answers to Correspondents

"In Mason's 'Arpeggios on Triads,' is the fingering given for that of C to be followed for all the other keys? I have been accustomed to a fingering throwing the thumb always upon a white key, except when there are no white keys in the triad. J. D."

Curiously enough, this question has never come up before, that I remember, and upon referring to Mason's "Technics" (1867), I find that the same lack of definite direction obtains there. Accordingly I referred the matter to Dr. Mason, who wrote as follows:

"One of my teachers, Alexander Dreyschock, directed me to use the same order of fingering throughout all triad arpeggios and broken chords, i. e., in the same way as those of C. I was inclined to rebel at first, as many of the positions seemed awkward and constrained, but after strictly following my teacher's injunction for a little while I found that my hands were gaining in many ways not only in adapting themselves to the varied positions of the triads, but the metacarpal muscles by means of the stretching and limbering process which they were constantly undergoing, became stronger as well as more flexible and elastic and more responsive and obedient to the will. Their ways and means of rendering service increased perceptibly and this influence was felt in all sorts of pianoforte passages. If this order of fingering is persisted in faithfully and perseveringly a short experience will demonstrate that the fourth finger is rapidly gaining strength and endurance and is thus becoming more and more useful to the player. It comprehends almost a complete school of mechanical technic in itself; just as the mordent exercises with their thirty-two different fingerings introduced on the last page of 'Touch and Technic.'

"As in the case of all rules, however, there are some exceptions to this rule, and an example may be found in the Stuttgart edition of Beethoven's C sharp minor sonata, third movement. From measures 1 to 6 inclusive, the rule is observed, but in measures 7 and 8 an exception is made, the third finger being used upon the third note of the right hand instead of the fourth as previously. In my own playing I use the fourth finger upon this note also, and it does its work well, although in some cases I could get more power from the third. In some cases I allow my pupils to use the third finger. Amateurs will likely enough take the way that is easiest at the outset. Conscientious and artistic students, however, will neglect no means of cultivating, developing and strengthening their weak fingers and muscles,

so that these may become fitting associates for the strong ones. Makeshifts are only allowable in emergencies. (Signed) William Mason."

* * *

MASON'S SYSTEM OF TECHNICS.

"I have noted your recommendation of the Mason system of technics, but I have the impression that it is not regarded in so high estimation by many artists of standing; and that it is by no means so universally employed as some others. Can you tell me how far this is so? S. P."

Strictly speaking, there are at the present time about three different systems of developing pianoforte technique. At the head of these in point of universality is the old-fashioned German system, represented first by Hummel, then by Plaidy, later by Zwintscher, etc. In this the first attention is given to the development of the five fingers, increasing their motion at the knuckle joints, particularly with the hand entirely at rest. Later on a good deal of attention is paid to scales and the different forms of arpeggio. All the exercises are intended to be repeated many times without any kind of musical accentuation or form. Different teachers have different systems in regard to the repetitions, some requiring the alteration of a certain number of slow playing with a certain number of fast performances. Others make varieties of touch. The different teachers of technic have minor exercises of their own for making this work more effective. Leschetitzky has some very severe exercises for separating the fingers at the knuckle joints, so severe that it is almost universally necessary to bandage the arms and hands with hot water to reduce the swelling developed by his mode of practice. In this work I suppose he attempts to accomplish late in life what might easily have been done if the pupil's hand had been properly stretched in childhood. The weaknesses of this system of technic are two: First, that owing to the effort to hold the hand perfectly still in the exercises upon a single position, and to keep it as still as possible in those running up and down several octaves, the remainder of the playing apparatus remains undeveloped.

You must remember that while in all fine piano playing about nine-tenths of the work, or at least three-fourths of it, is performed by the fingers, whose office it is to express all the refinement and distinctions of musical thought, the fingers alone are incapable of playing the piano. The hand has to serve as a fulcrum upon which their levers move. The wrist in turn forms a fulcrum for the hand to move upon, and the elbow and shoulder joints serve again for the arm to move upon. Now, in all playing the co-operation of these three parts of the apparatus, the fingers, hand and arm, is absolutely indispensable; and it is necessary for the complete effectiveness of the technic to insure the proper co-operation of each part with the others according to the kind of effect is desired. In this old-fashioned system of holding the hand still and ignoring the hand and arm completely, as soon as any progress was made away from the five-finger position difficulties began to appear. All kinds of chord and octave playing were ex-

ceedingly poor, and bravoura playing was impossible until the art had been acquired through the practice of brilliant pieces. The justice of these comments can be seen if you will look over the next pupil who plays to you from Leipsic or any German conservatory. Out of the thousands of pupils they have, many of them are very talented, only a few ever become good players, but the production of heavy, mechanical, laborious, conscientious players is something heart-breaking to observe.

Another system, in some respects more scientific than this old German system, is that of the American, Mr. A. K. Virgil. Mr. Virgil appeals to posterity for a halo upon several different grounds. First, for his kindness in inventing a comparatively silent instrument upon which a certain part of piano practice can be performed. How large a part is entirely unascertained as yet, because no fine artist has ever practiced the Virgil Clavier except as a temporary makeshift, and then only after his habits had been completely formed. Besides this instrument for practice, without advertising the fact to certain mankind, Mr. Virgil has devised a system of elementary exercises intended to secure first of all a cognition of the different parts of the playing apparatus—the fingers, hand and arm—to secure a movement of the fingers upon the knuckle joints, and to secure greater exactness in the various complicated motions incident to piano technic. I think there is no doubt but that these elementary exercises of Mr. Virgil are useful, and might be introduced as an incident in the practice of students generally.

Mr. Virgil also has recognized another important defect of the old German system of technics in his methods of securing muscular repose. As I have several times before said in these pages, much of the talk about looseness in playing is of little value. Playing, if difficult music is in question, is hard work and involves the expenditure of nervous and muscular energy. The question between what we call stiffness in playing and looseness is not a question of absolute expenditure of energy, but of the judicious expenditure. or the economical expenditure, if you choose. In what we call stiff playing the nervous tension is turned into the muscle or set of muscles too soon and retained too long after the work has been done. What we want is as much tension as is necessary for the work at the very moment when the work has to be done; not a bit sooner, and none of it is to remain in the muscles after the work has been completed. This condition of muscular repose, or, more properly, of nervous devitalization before and after great effort in playing, is what all good teachers of technic desire to establish as a habit. Moreover, we all seek after the same thing, namely: an easy and graceful management of the hand, without any kind of extra or superfluous motions and without any appearance of muscular self-consciousness. Whatever the hand has to do, in playing a fine piece of piano music, it should do modestly and unostentatiously, with only so much effort as the occasion demands in order to do it properly.

There are many good points in the Virgil system of technic, but two fundamental questions still remain to be determined concerning it. In the first place, whether a pupil can practice pieces without hearing a tone and still arrive at a fine and discriminating tone production; and, secondly, whether this method of practice does not generate muscular self-consciousness which later on stands in the way of artistic playing. My own opinion is that both these objections lie against it, and that it can be used by the student only with considerable reserve if at all.

Dr. Mason's system of technics differs from these other two radically different systems in two very important and vital respects. In the first place, the art of tone production occupies the place of honor, forming the subject of the first and fourth volumes of "Touch and Technic." While the mechanical development of the hand, arm and fingers is attained to a considerable degree in the exercises of these two volumes, the central idea is that of tone production of different qualities and intensities, such as are in constant use in modern piano playing. If Mason's system had nothing else to recommend it than this it would be entitled to the place of highest honor in the treatment of elementary piano playing in the whole world, since there is nothing at all to compare with it in this most vital of all respects.

In the second place, the development of passage fluency is accomplished in Mason's work through the rhythmic and metric treatment of the scales and arpeggios, in a way which at the same time makes greater demands upon the fingers than any similar work invented elsewhere, and also develops what might properly be called mental technic, the habit of endurance, concentration of attention, and a rhythmic sense—qualities which enter into the performance of all first-class music and are vital to the success of a player—in a way which the other systems of technic mentioned above ignore entirely. In other words, the long and the short of it is that what Mason has done for the first time in piano playing is to try to give young students the principles of playing belonging to the modern school of the instrument, as developed by Liszt, Chopin, Schumann and all the writers since.

With regard to the use of Mason's technics in the United States, it is, of course, while very great, especially among the more intelligent teachers, by no means universal. The reason for this is to be found in the fact that the great majority of teachers occupying positions in seminaries and cities have pursued a part or the whole of their studies in Germany, and have come back to this country, or have come over to this country if they were Germans originally, loaded to the guards with their native prejudices. A well educated German musician will go to the stake if necessary for the ideas which he has been taught in boyhood, but to take up a new idea—as a rule, "not on your life." Particularly a new idea suggested by an American. The fundamental inside position of nine German music teachers in ten is that Americans per se are not musical, and that any

ideas they may have upon musical subjects cannot possibly be of any value. In fact, without meaning to be disrespectful to the musical profession, of which the present writer claims to be a humble member, the motto, "There is only one, and I am it!" might be printed in handsome letters and framed and hung over the piano as the fundamental keynote of the whole business.

At the same time, there are artists of great distinction, of European standing and training, who hold the same opinion concerning the Mason system that I do, and who by their own talent as pianists and their rank as masters hold it with an authority peculiarly their own. For instance, notice the following: Many years ago, when Dr. Mason sent a copy of the Mason and Hoadley method (the first in which his accent exercises were published) to Liszt at Weimar, Liszt wrote back:

"In your Method I find exercises strongly to be recommended, especially the interlocking passages and all of the accentual treatment. (Signed) Franz Liszt."

Still later, when Paderewski was in the country he took occasion to examine Mason's work very carefully, and wrote the following:

"Your 'Touch and Technic' is the best Piano Method which I know, and I congratulate you on being the author of so masterly a work.

(Signed) "I. J. Paderewski."

The foregoing naturally was very agreeable to Dr. Mason. but I think the testimony out of which he has had the most satisfaction of all was the one given by our own distinguished American master, Mr. Rafael Joseffy, who since 1880 has lived and worked in New York, and is, notwithstanding this fact, one of the greatest masters of the pianoforte of the present time and an artist of the utmost sincerity and simplicity of mind, who is incapable of saying anything concerning his art which he does not believe; and this is what he says:

"After a most thorough examination I consider your 'Touch and Technic' a master work which holds an unapproachable (unantastbar) position among the most important works."

(Signed) Rafael Joseffy.

In a private letter lately received from Dr. Mason, he mentions a circumstance which he very naturally thought would afford me some of the gratification which he himself had from it:

"I enclose with this a typewritten copy of a letter which I received some four or five weeks ago from a gentleman who I am told is an eminent pianoforte teacher in Paris, France. His name is Sigismund de Seyfried. Last December a young lady pupil of mine who has been studying in Paris under Mr. Harold Bauer (one of Paris' best teachers and concert pianists), to whom I gave her a letter of introduction, wrote to me about Mr. Seyfried and said he was so much interested in her copy of 'Touch and Technic' that he wished to own one and had no means of getting one in Paris. She wished me to send him the work and put my autograph on the title page. I did this and sent it to him the last week in December. No reply was

received for six months, until finally, towards the end of July, a letter came of which the typewritten copy enclosed is a translation. I will say nothing further, as it will speak for itself, but simply mention that I have left out several extravagant epithets which the writer applied to me. His praise is so excessive that I almost feel ashamed to publish it even with these sentences eliminated, as in the copy enclosed. But you will see that he has given the work a thorough trial in a practical way, both individually and with his pupils, and he finds the result 'simply marvelous.' He also gives a good analytical reason for everything he asserts, and I can declare that the results he has arrived at are just the ones I tried to bring about. He says in a sentence, which I omitted from his letter, that the few pupils of mine whom he has seen do not seem to realize the depth and profound meaning of the work and he wonders why this is so. You and I might tell him of many teachers in this country of our acquaintance who never got below the surface, while at the same time flattering themselves that they thoroughly comprehended its logic, and 'reason for being.' "

" '(dated) Paris, July 26th, 1899.

" 'Cher Maitre:

" 'I have asked Miss ———— to thank you in my name for the copy of "Touch and Technic" with which you have honored me. Meanwhile I have devoted several months to the theoretical and practical study of your incomparable Method. I have played the exercises daily and have given them to my pupils. The result all around has been simply marvelous.

" 'I send you today, dear Master, my warmest thanks from the depths of my heart, both for myself and my pupils.

" 'You have found the true path—the shortest path—to perfection. Your explanations are simple and clear, and your logic profound and irrefutable.

" 'Thanks to you, I grasp entirely the "Wherefore" of pianoforte technic. At the age of forty-five I have in many particulars changed my way of playing. Fatigue has entirely disappeared. Ease, strength, elasticity, reign throughout in my playing, and in the playing of my pupils who have understood me, or rather, you! After having studied the methods of the greatest teachers in Poland, Germany and France, I must say that you have made me understand what they told me. Now, surveying your Method, so simple, so natural, so easy and so aesthetic, I see that I have lost much time—that I have often been very near the truth without finding it. At last—thanks to you—I have attained to it, and I shall remain in it as long as I live, for I have complete confidence in your Method. You have brought order out of my chaos, and now I see clearly.

" 'Thanks to you, I understand what I have before done instinctively and gropingly. You have taught me how to learn! Why did I not meet you when I was fifteen?

" 'Do not accuse me of ingratitude to my teachers, whom I love

much. It is not their fault that they did not always find the right way to appeal to my understanding. You found it at once, and that is why I am so profoundly grateful.

"'Your method has become my Bible. I study it daily, and am enriched by its treasures.

"'Receive now the expression of my profound gratitude.

* * * *

(Signed) "'Sigismund de Seyfried,

"'Paris, France.'"

In opposition to these commendations of this system I will mention an opinion given me of the old German system by a young American lately returned from Leipsic, an excellent and most musical pianist, Mr. Glen Dillard Gunn, now teaching in the Judson Female Institute at Marion, Ala. During his first two years in Leipsic Mr. Gunn was a pupil of Zwintscher, and afterwards of one of the more modern teachers, Mr. Teichmueller. When I asked him about his studies with Zwintscher he answered that he sincerely hoped there was nothing whatever in his playing left from Zwintscher; that he had worked very hard for several years to rid himself of the stiffness and brutality engendered by that method of practice, and to acquire the easy, responsive and artistic quality of a rational method, and he hoped he had succeeded. W. S. B. M.

"Why are Mendelssohn's two operas, 'The Loreley' and 'Midsummer Night's Dream,' so seldom put on the stage now? Do they require elaborate staging? Could I get any of the music from either of these operas in sheet form?

"In arranging a vaudeville play can I use any melody I choose to set words to without asking permission from the publisher, be it an air from Chopin's Valse or some Nocturne, etc.? Could I use an overture from some other opera? The above to be used on the professional stage.

"Who is considered the greatest born American composer of today? Is twenty-six too old for a young man to commence vocal or instrumental music study?

"I have two musical compositions. One is after the style of Goddard's second Valse; how should I manage to get them published? Could you give me the name of some easy light opera? G. W. Q."

Mendelssohn's opera, "The Loreley," was left unfinished, and that is the reason it is so rarely played. Only a few of the numbers were composed. There is no opera of "The Midsummer Night's Dream." Mendelssohn wrote the overture when he was a boy of about seventeen or eighteen, and it was first played in public the year after Beethoven died, that is, in 1828. Many years later he wrote the other numbers, the Nocturnes, etc., to be used in connection with Shakespeare's play. It is simply incidental music of the play; there is no opera. You can obtain the music of these two works from any music dealer.

ANSWERS TO CORRESPONDENTS.

You cannot reprint copyright music in connection with your vaudeville play, but you can use any copyright melody for any of your words as much as you please provided you do not reprint the music or copy it to sell. That is to say, you can buy a copy of the song, and write your own words over it any time you like, and sing it in public as much as you like; but if you were to duplicate the copies by means of a mimeograph you would become liable to the copyright law and have to pay damages to the composer. You can use non-copyright music as much as you like. The same thing holds about using overtures from other composers. You can put together any kind of a medley you like as long as you do your playing from purchased copies.

Your third question I am not able to give you a satisfactory answer. In popular opinion the most talented American composers are probably Mr. E. A. MacDowell, Mrs. H. H. A. Beach, and perhaps Mr. H. W. Parker. It is simply impossible to say that they are greater than some of the Americans who have written before, such as Gottschalk and Mason, except that they have written in larger form. I do not think that any American composer has written anything more beautiful than the second movement of Walter Damrosch's Manila "Te Deum," but whether he is the greatest born composer or not I cannot say.

The age of twenty-six is rather old to begin music study, but if you have not begun sooner perhaps the principle of "better late than never" covers the case.

With reference to your two musical compositions, your best way to get them published would be to send them to a publisher for examination. If he thinks that they are two compositions out of forty or fifty, and your handwriting does not show plainly that they are the work of an inexperienced writer, somebody may print them. Otherwise than this you can have them printed at your own expense and give away the copies. This is an extremely handsome thing to do, and I do not know as it does harm to anyone. Of course, you yourself should know and feel that if you have written only one or two pieces it is extremely unlikely that they are worth publishing, because composing music is a trade that has to be learned like any other.

REVIEWS AND NOTICES

LEOPOLD GODOWSKY: WORKS FOR PIANO. G. Schirmer, New York.

Opus 11. Concert Study in C major.
Concert study in E flat major.
Opus 12. Sarabande.
Menuet.
Courante.
Opus 14. Ein Daemmerungsbild.
Valse Idylle.
Scherzino.

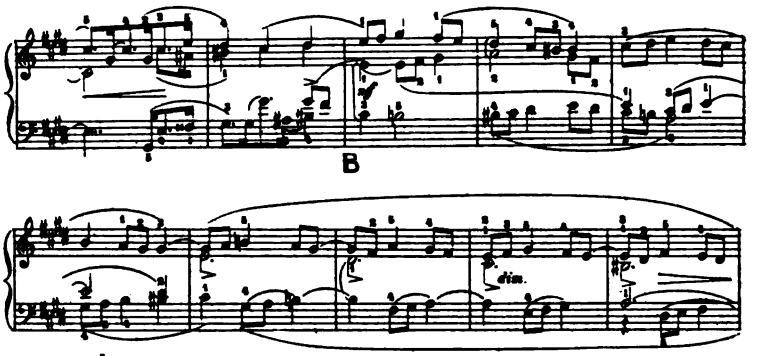
We have from the press Schirmer eight original compositions by Mr. Leopold Godowsky, which on several accounts merit careful attention. Excepting the two concert studies, which are very difficult indeed, the compositions upon this list are none of them of phenomenal difficulty, although the last upon the list requires a delicate sense of rhythm, fine technic and unusual musical sensitiveness. Still this entire list of six pieces lies within the powers of good amateur pianists, provided they are willing to devote a certain amount of care to the novel demands upon the left hand, and to the more than

a suggestion of polyphony which appears upon every page. Beginning with the least difficult of the lot let us examine the Sarabande, which is dedicated to the editor of MUSIC.

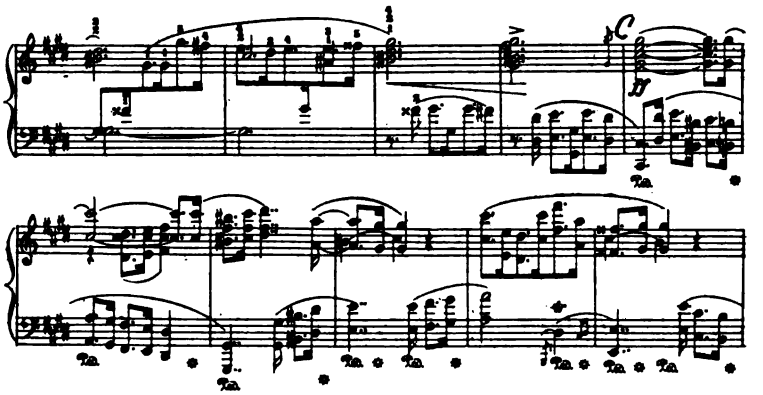
The piece, which is in the key of C sharp minor, begins with a dotted rhythm (A); this gives place presently to an even rhythm of

eighths (B); and this in turn is relieved later on by a middle piece in E major. Near the end the principal subject is resumed with octaves (C). Particularly charming is the meditative passage shown in example B. Throughout the Sarabande the musical handling is delicate, tasteful and unusually elegant.

Next on the list is the Menuet, dedicated to Miss Blanche Dingley. This is more difficult than the preceding, but still not beyond the



reach of many amateurs. It opens with a sprightly subject in quarters (D), almost immediately giving place to a running figure of eighths. The second idea is a modulating one, unusually clever, beginning as in example E, after which the first idea is resumed and brought to a more brilliant close. Then follows a middle piece in A flat minor (F), a very lovely effect. Later on the first part returns



and is brought to a brilliant conclusion. The reader who will observe the tied notes in example F will see where a part of the trouble lies in wait for the careless player. The piece is very elegant and pleasing. It needs a good piano and refined treatment.

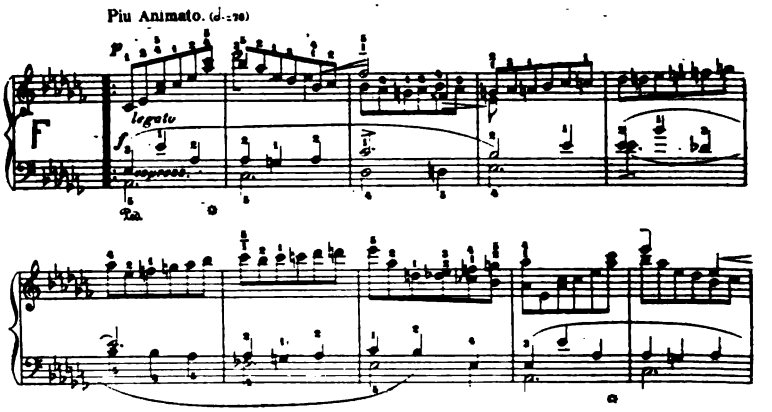
The third piece in this opus, the Courante, dedicated to Mr. J. H. Gittings, of Pittsburg, is a most excellent piece for practice and really a delightful modern antique. The counterpoint flows easily, the

modulation is free, without surpassing a certain classical moderation, and the whole is delightful (G). There is a lovely middle part in E major, which space forbids us to cite. Here, as everywhere in his works, Mr. Godowsky makes changes and elaboration in the repeti-

tions of an idea. A brilliant example of this occurs at the resumption of the principal subject after the middle piece, when he carries the first twelve measures on a tonic pedal point (H). This piece

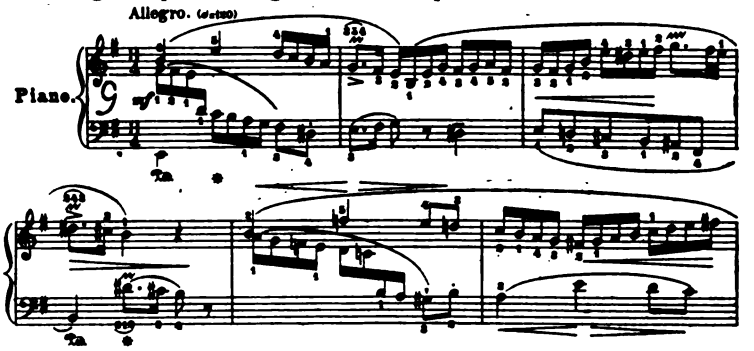
comes to a very brilliant and effective close and is altogether an excellent concert number.

One of the most characteristic of all these new pieces is the "Twi-



light Musing" in the next opus. This originally formed part of a set of pieces of meditative character, most of them composed while Mr. Godowsky was studying in Paris. It is in effect a nocturne. It is written in the very unusual measure form of 4-2. A certain figure

is taken for the bass motive and over this are placed a great variety of songlike and expressive melodies. After the very beginning (I) the right hand part is in two voices and at times triplet figures against two in the other voice agreeably relieve the rhythmic uniformity. The chromatic tonality everywhere prevails. Perhaps the following bit gives as good an idea as any of the peculiarities of treatment (J): The original special designation of this piece was "The Hudson Riv-



er," a name which perhaps gives a better cue to the persistence of the steady flow of the leading motive, and its complications of eddies and shallows, than the more general name, "Twilight Musing." In this and in all the other pieces of the set the flow of the voices has to be observed very carefully by the player intending to make a good effect. Dedicated to Mr. Arthur Foote.

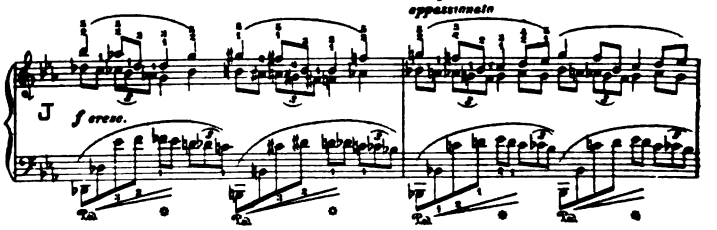
Most popular of all the pieces in this set is the "Valse Idylle," dedi-

cated to the Countess Rozwadowska. This is one of those delightful bits of pianoforte poetry of which the composer, first of all, becomes enamored and plays upon all occasions; later his friends, and later still the general public, find themselves sharing his sense of the sweetness and light so delightfully brought out. It is elegiac in tone, in the soft key of E major (K). A middle piece in E minor relieves the sweetness and at the resumption of the theme a tonic pedal is em-

ployed charmingly (L). Musically and poetically this is one of the most delightful pieces possible. It is extremely refined, fresh in its

harmonic handling, easy and gracious, while at the same time doing the most unexpected things.

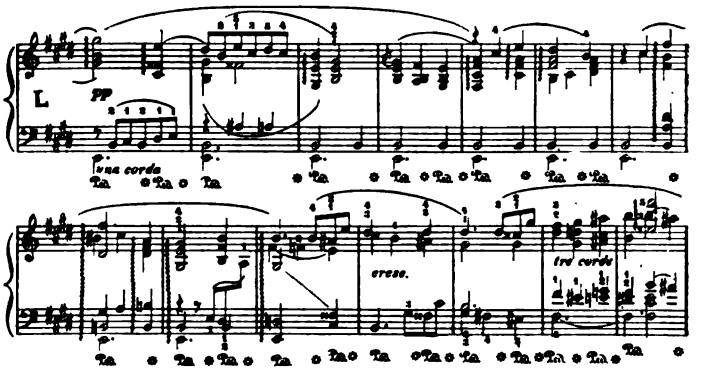
Still more characteristic of the Godowsky manner is the Scherzino



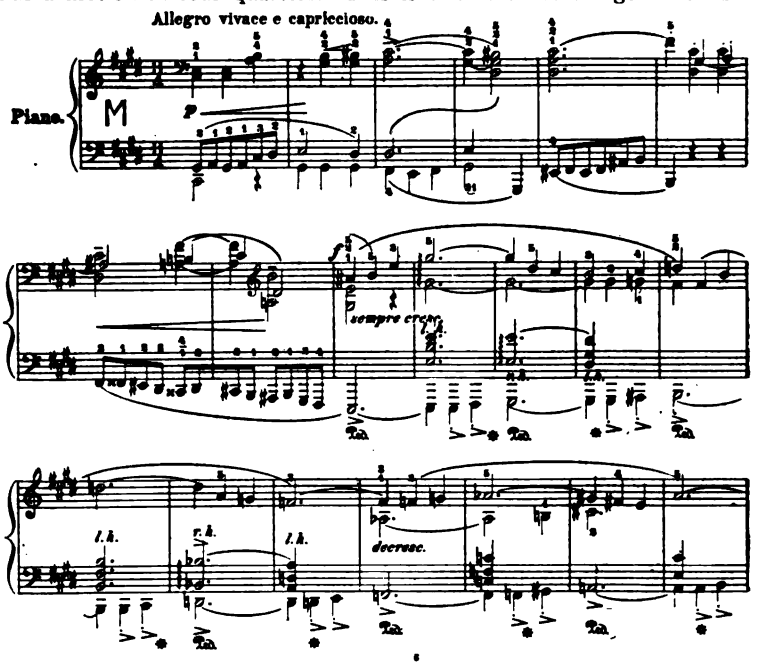
in C sharp minor, dedicated to Mr. E. R. Kroeger. This, while handled in a small form, is by no means a small piece. Very characteristic is the composer's way of covering a wide range of keyboard by

changing hands upon sustained notes of the middle voice (N and following). This idea is relieved by a pleasing and quiet bit, leading to the middle piece proper, which in its beginning recalls similar

ideas by Chopin and Brahms. The rhythm changes to 3-2 and the combination makes a most agreeable relief to the energy of the first idea. When this middle piece is repeated it is further complicated by harmonic appogiaturas, which we lack room to cite. Still more, this



entire page is also given in an alternate version, even more characteristic of the later Godowsky subtlety (P). In this the melody (in the tenor) remains the same as before, but against it the right hand has a motion in four quarters. This is one of those things which a



player can either do or not do. If he can do it, it will sound very elusive, but at the same time lovely; if he cannot carry these unlike rhythms together, it will never sound well under his fingers, and he

cations in a single year, for Mr. Godowsky has had ten of his arrangements from the Chopin studies published by the same house; and another house is said to have published yet another group of eleven compositions, all of which but three are also original. The other three are concert arrangements of a Chopin waltz (opus 18), the Henselt study, "If I Were a Bird," and a version of the Chopin Rondo in E flat, opus 18. In addition to these it is understood that Mr. Godowsky has in manuscript a variety of other original pieces and no less than sixteen additional paraphrases or arrangements founded upon the Chopin studies, having all of them remarkable technical novelties, and all of them highly original and very subtle musically. So, at least, those say who have been privileged to hear them played by the author.

Taking the published part of this output together (so far at least as it has been submitted to the present reviewer) certain qualities are to be affirmed of the writer. First of these, naturally, is a consum-

mate understanding of the tonal possibilities of the pianoforte, with all their suggestions as well as their imperfections. Moreover, this music all lies well upon the keyboard, and the practicable method of playing it is carefully indicated by profuse fingering, a fingering so original and so masterly as of itself to give value to the pieces for study purposes, even for advanced players. By the aid of this fingering one begins to understand why it is that the piano playing of this artist is, as Dr. William Mason lately characterized it, "simply unique in its marvelous delicacy, finish and art." For here we are taught by what unusual combinations and juxtapositions of fingers he contrives to afford to all the voices in a piece their own clear leading; how he manages to hold over his sustained tones, and what intelligent readiness he expects of his left hand. From this point of view it is doubtful whether so important lights have been thrown upon the higher art of piano playing since the first ice was broken in modern directions by Chopin and Liszt.

flat, an octave lower than the G of the first ending. The effect, if not grotesque, is at least very near it.

The Concert Study in E flat, dedicated to that consummate master of the piano, Mr. Rafael Joseffy, is a study in sixths, mainly for the right hand, but later on with no light digressions in which the left hand takes the laboring oar. Beginning quite innocently (R), it

brings in the left hand and reaches an imposing climax (S), and later on both hands have sixths independently of each other, with the amelioration of the left hand, having twos against the right hand triplets, thus permitting it a lower degree of speed. These runs are expected to be played as lightly, fluently and smoothly as quite dif-

ficult runs in single notes—an expectation which will not always be realized, for double runs of this character are excessively difficult.

It is rare indeed that so many original compositions in a group from one author, so interesting as these, come before a reviewer; still more rare that an output like this forms but a part of his publi-

cations in a single year, for Mr. Godowsky has had ten of his arrangements from the Chopin studies published by the same house; and another house is said to have published yet another group of eleven compositions, all of which but three are also original. The other three are concert arrangements of a Chopin waltz (opus 18), the Henselt study, "If I Were a Bird," and a version of the Chopin Rondo in E flat, opus 18. In addition to these it is understood that Mr. Godowsky has in manuscript a variety of other original pieces and no less than sixteen additional paraphrases or arrangements founded upon the Chopin studies, having all of them remarkable technical novelties, and all of them highly original and very subtle musically. So, at least, those say who have been privileged to hear them played by the author.

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Another feature of these works is their thoroughly musical character and the originality of the handling of leading ideas. In this respect few living writers are to be placed higher. The ideas themselves, however, are not generally of unusual and commanding vitality and decision. Rather there is everywhere a leaning to a subtle playing with musical effect; feeling is not wanting, yet it is never a driving passion, but a meditative, elusive type, which it would be very possible to miss in the study of the pieces. For this reason, taken in connection with the considerable technical demands they make, many students will fail to find in these works the charm possible to be revealed if one could play them as the author conceived them.

The workmanship is perhaps the strongest value of this music. Elegance and finish of style can hardly be carried farther. In the less difficult pieces, like the Menuet and the Sarabande, a line of simplicity is observed which is still far from the simplicity of ordinary works. They are all keyboard pieces, and virtuoso work at that; but always with the musical aspect foremost.

The works are full of small bits of exquisite beauty—lovely ideas worked out in a manner as original as charming. For instance, the modulating period in the Menuet, shown in our example E above, the middle piece in the same work (F) above, the pedal point at the resumption of the theme (H) above, almost or quite the whole of the exquisite "Twilight Musing," the beginning of the Valse Idyll," and, above all, the fourth and fifth pages of the Scherzino (O, P). These latter are masterpieces of effect.

It is too soon to attempt to fully define the art of this new master. Along with consummate delicacy and a multitude of refined particulars we find broad reaches, large effects, combinations of technical difficulties and deep musical effects, more to have been expected from an orchestra than from the pianoforte. In short, the unusual qualities of these works are such as to awaken lively hopes of a still more daring and telling originality to be revealed later. At all events these pieces give a clue to the source of the masterly interpretation of Godowsky, the pianist, for it is through the marvelous divination of half-told suggestions in the master works of Grieg, Schumann, Chopin, Liszt, Brahms and the like, that his concert performances attain their original and wholly peculiar charm.

RELATION OF PSYCHOLOGY TO MUSIC. By E. F. Bartholomew, D. D., Professor of English Literature and Philosophy in Augustana College and Conservatory of Music. Rock Island, Ill.: Augustana Conservatory of Music, 1899. 12mo, cloth, 310 pages.

Whether the above be, as its author thinks, the first treatise upon the psychology of music, is open to question, but at this moment the reviewer fails to remember any book invalidating this claim. Professor Bartholomew covers the usual ground of elementary psychological text-books, and shows the relation of psychology to music and the practical influence of observing psychological principles in conducting

musical education. To judge from the book he has been a copious reader and has prepared for the present task with care. The book contains a multitude of quotations, forming a considerable fraction of the total bulk. The ten chapters of the book are upon the following topics: The Nature of Music, The Musical Faculty, Concept Mass and Psychic Life, Means of Musical Expression, Habit, Association, Memory, Imagination, The Feelings and Emotions, The Will. This outline serves to show the scope of the discussion.

As a psychologist Professor Bartholomew seems to occupy the moderate modern ground in which, while the psychological part in all acts of soul is fully recognized, and the imperative demands of this part of the mental apparatus in education, it is fully recognized that behind all these functional operations of perception, conception, memory, imagination and the like, there remains a somewhat which physiology as yet fails to explain—a somewhat so great and so much more noble than the merely psychological functions as in no way to be included within them, scarcely, indeed, to be accounted for by them. The mind is more than the brain, and in a sense makes the brain. The selective attention is able to generate habit, develop brain apparatuses, deepen and mightily strengthen the action of the mind in any direction, and in its highest operations brings us face to face with the masterworks of genius—in some instances enables the student to produce works of his own, which change the intellectual or artistic environment of later generations. Whether, as the older philosophers thought, this greater something, the nature of which psychology is as yet unable to explain, is indeed a reflection of the divine, we are not able to say. Fortunately for educational interests, our work is mainly with training the apparatus, correcting its defects and enlarging it through this influence of selective attention—in other words, through school, personal stimulation and creating a new environment. What the machine will do when at length it has been fully matured is not the educator's business. His work ends when he has brought it to the utmost perfection within the powers of his system and has implanted within the student the tendency to take himself and the world seriously.

The book contains a great deal of useful matter. Perhaps there is nothing in it which is not useful to the young student. It has, however, one weakness—it does not understand music. This shows in many places, and in fact vitiates the entire discussion, since it tends to make the reader content with lower benefits, while much more important ones are neglected.

Proof of the author's misunderstanding music is found in such forms of statement as the following: "Music as the language of the soul employs certain symbols, such as lines, spaces, notes, rests, bars, accent marks, etc., by the use of which the soul's ideas and emotions are translated into the sensuous forms." In this there is a latent confusion between the material of music (tone in melody and har-

mony, rhythm and intensity) and the notation of music (the "notes, bars, etc.," aforesaid).

A similar lack of original and comprehensive understanding of music appears in many of the quotations, as, for instance, in one from the French composer, Grétry, who predicates of the different keys certain characteristic coloring. In his mind the key of C major is "noble and frank"; C minor, "pathetic"; E minor, "rather sad, because it is the first minor key of nature"; F sharp major, "hard and sharp, because it is overloaded with accidentals," and so on. Here again we "talk Latin," as Berlioz used to say. In a signature of six sharps a diatonic piece in F sharp has no accidentals. Or suppose we read for "accidentals" sharps; even then the cause is inadequate. It is survival from the old times when the tuner threw the wolf into the remote keys, because these were less used by amateurs.

Speaking of the characteristic color of different tonalities, it is demonstrable that the only difference possible, aside from the purely local one of pianoforte temperament, is that due to the location of the tonic and the accessory harmonies higher or lower in the scale of absolute pitch, and their consequent differences of impression upon the organ of hearing. How great this influence may be is hard to realize, but the sensitive hearer who will compare the effect, for instance, of Schubert's "To Be Sung Upon the Waters" in the key of A flat with the effect of the same in F major, will to some extent realize it. All songs are modified very much by transposing the key enough to bring them within the compass of a different type of voice.

It will be observed that the title of the present work is "The Relation of Psychology to Music," and not the more definite and exact "Psychology of Music." This is a ground still uncovered. What we have to do in musical education is first of all to learn to hear, and this involves educating the hearing through all the degrees of tone-relation, beginning with the simplest of the diatonic scale and simple rhythms through the intricate relations of the chromatic and enharmonic tonalities and superimposed rhythms—elements which enter into all the higher art of music. To this will be added the influence of dramatic accentuation and the suggestion of unexpected harmonic successions.

It means a complete education of the tonal sense and an awakening, progressively, of the various degrees of aesthetic delight which the tonal art is capable of affording. Allied to this will naturally be a large group of studies which, as compared with this central work, are accessory, although covering a wide range. Among them would be the entire constructive technique of composition (harmony, counterpoint, form, etc.), history, the great formative phases of musical art as illustrated in the literature of the various schools which from time to time have dominated—such as those of the Netherlands, opera, the classic school, the romantic, etc. And for the sake of the awakening power of actual contact with tone, the student must study at least one instrument, and it will be much better if he learns one

well and something of several others, since each instrument has its own tonal idiosyncrasies. This education will be regulated as to its processes by psychological principles and mainly by the principle of a progressive enlarging of conception. The farther you go the wider you think. Consequently the more you feel, and the broader your capacity for experiencing the ecstasy of the beautiful. This is the outline.

Despite the lack of the radical grasp of the subject on the musical side, to have been expected of a musician as such, this book contains most of the accessory information and suggestion which the student will need upon its subject. And it is at least an honor to the Urbana Conservatory of Music, in the little provincial town of Rock Island, Illinois, that it has taken itself so seriously as to produce out of its own faculty a new and much-needed book of genuinely altruistic value.

A REVIEW OF ANCIENT AND MODERN VIOLIN-MAKING.

By W. W. Oakes. Seattle, Wash.: Metropolitan Printing and Binding Company. 12mo, cloth, 113 pages.

This little book, published by its author, consists of the chapters on violin-making published first in this magazine some months ago. The writer, Mr. Oakes, is a practical violin-maker of long experience and unlimited enthusiasm. He has produced many choice instruments and has been able to get as high as five hundred dollars for a new violin. This shows at the same time the quality of his enthusiasm and apparent goodness of his work. He discusses the entire practices of the old Italian and Tyrolean makers, and shows, at least to his own satisfaction, that they, like all violin-makers since, were experimenters working empirically, guided by a fine sense of tone and close and discriminative judgment as to qualities of wood and the like. He thinks that modern artists make just as good violins—a position which most violin-makers share and many performing artists coincide with.

All these demonstrations, it seems to the writer, fall into much the same category as those of the scientists who claim and prove that mind is nothing more than cell action in the brain; yet the minute we look about us we discover some work of genius which brain cells as such might have wrestled in vain to produce. So it is with violins. Modern works there are, many of them, which all but satisfy the ear as fully as the best of the old ones. But they all pale before the sweetness of a Maggini or Amati, or the breadth and nobility of a fine Strad. There are some things which we do not find out at the first moment.

For the comfort of Mr. Oakes and like enthusiasts, who believe that they are making violins just as good as the very best of the old ones, the company of the piano-makers may be cited, many of whom believe that they are making pianos fully as fine as those of the most celebrated house. So also there were many women at the beginning of this century as good as Mme. Recamier, but, alas, not so beautiful!

It is an interesting little book, this of Mr. Oakes'.

AMERICAN MUSICAL CLUB DIRECTORY. C. Fletcher King, Publisher. New York. 12mo, paper, 151 pages.

This useful little book claims to give the addresses of all the musical clubs of the United States, together with the names of their officers, the objects proposed and the number of membership. Of value to many.

I LOVE THEE. Words by Thomas Hood. Music by Adolph M. Foerster. Hatch Music Company.

A most impassioned love song, dedicated to the volcanic vocalist, Mme. Marie Brema, and well adapted to her highly impassioned art. Very effective. Also very modern in its handling of tonality, as well as the mode of notation, as, for instance, where the author writes A flat bass with an augmented sixth, F sharp, while the soprano intones the very same note as G flat. An excellent song.

(From the John Church Company.)

AVE MARIA. For two sopranos. By E. J. Reuter.

Pleasing and commonplace.

BEAUTIFUL NIGHT. Pierre Girompini.

A lovely barcarolle effect. Very pleasing.

THE BABY AND THE BEE. By John C. Walling.

In order to realize the musical key of this song, one should first read the words:

"The honey bee is swinging in the morning glory flowers,
Swing, swing— (very long);
The baby in the hammock sleeps through the morning hours,
Swing, swing— (very long)."

Men have "swung" for worse than this. The music fits the words very well.

A GYPSY SONG. For piano. By Alexander S. Thompson.

An available piano piece for fourth grade students.

MY ROSARY. By Robin Anderson.

A pleasing sentimental song for medium voice.

THE BOLD DRAGOON. Words by Harry B. Smith. Music by Reginald De Koven.

A characteristic song of the bold dragoon. For those who like them.

IF I WERE A ROSE. Music by Edouard Hesselberg.

A pleasing sentimental song, coming around at last to the highly impassioned conclusion that: "You would wear me on your bosom, kiss me again and again. I would give my life, my darling, to just to be that little rose." When the case reaches this intensity any music is too pale. It is a moment when the superiority of anticipation over realization has to be the soul's only comfort. Selah!

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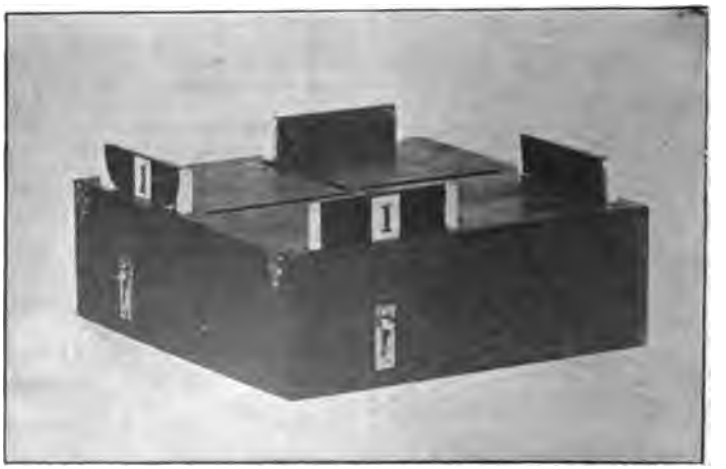

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